MUSIC - UNIVERSITY OF TORONTO
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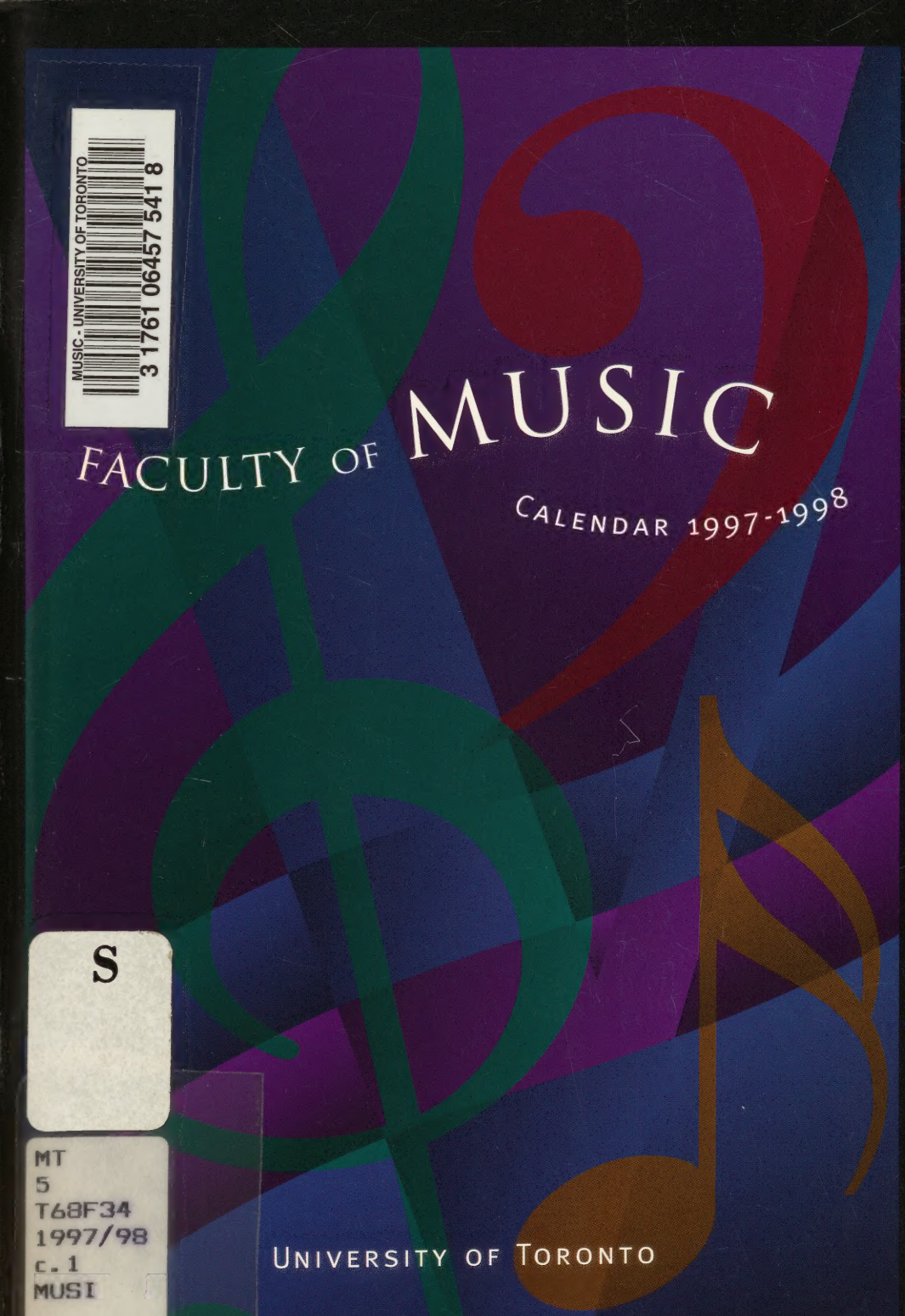
FACULTY OF MUSIC

CALENDAR 1997-1998



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UNIVERSITY OF TORONTO

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Bachelor of Music in Composition, Theory, History & Culture, Music Education
Bachelor of Music in Performance
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Mailing Address:

Faculty of Music
University of Toronto
Edward Johnson Bldg
80 Queen's Park
Toronto, Ontario M5S 2C5
Canada

E-mail:
(Admissions):andrear.mcgee@utoronto.ca
(Registrar's Office):jeannie.wang@utoronto.ca

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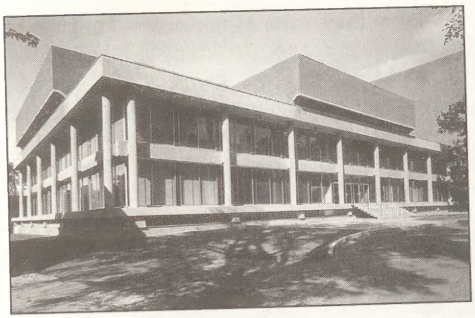
UNIVERSITY OF TORONTO

Important Telephone Numbers at the Faculty of Music

	AREA CODE 416:
General Enquiries, Room 145	978-3750
Undergraduate Office, Room 108	978-3740
Registrar: Jeannie Wang	
Assistant: Nalayini Maheswaran	
Undergraduate Admissions	978-3741
Andrea McGee, Room 108	
Graduate Office & Admissions	978-5772
Lynn McIntyre	
Opera Division & Admissions	978-3746
Tina Orton, Room 107	
Fax	978-5771

PREFACE



Music has been a part of the University of Toronto for more than a hundred and fifty years. The first Bachelor of Music degree was granted in 1846 and the present Faculty of Music was established in 1918, the first faculty at a Canadian university for the scholarly and professional study of music. Over the years our graduates have come to occupy important positions in virtually every major musical organization in Canada and throughout the world from Berlin to Hong Kong, from Cleveland to Auckland.

The Edward Johnson Building, home of the Faculty of Music, is located on the main campus of the University of Toronto in midtown Toronto, on a subway line, and close to the city's libraries, concert halls, galleries, museums and theatres. The music library is the major research music collection in Canada and includes a vast collection of sound recordings in the Sniderman Recording Archives. The MacMillan Theatre is a fully equipped opera house; Walter Hall is one of the city's major chamber music halls. But a music school finally depends on the people in it, and the staff of the Faculty of Music is made up of the finest scholars, composers and performers with outstanding reputations in Canada and abroad.

With only about 450 undergraduate students, we remain a relatively small school, one where there can be close association among students and between students and teachers. At the same time we are large enough to offer an extraordinary variety of opportunities for learning and for experiencing all kinds of music. There is not a day without a lecture, seminar, masterclass or performance of special note; our chamber ensembles, orchestra, baroque orchestra, contemporary music ensemble, opera program, concert band, wind symphony, jazz ensembles, chamber singers, concert choir, women's chorus and university chorus provide all students with the practical opportunities both to perform and to hear a vast range of musical repertoire as part of their studies within the Edward Johnson Building. And outside our building students have access to the entire intellectual resources of the University of Toronto, and the brilliant international concert life of the city of Toronto.

Whether your interest is to be a composer, a scholar, a performer or a teacher, this Calendar will provide all the basic information about our programs, entrance requirements, scholarships and teaching staff. Should you have further questions, please write to the Admissions Office, Faculty of Music, University of Toronto, Toronto, Ontario M5S 2C5. We will be happy to hear from you.

DEANS OF THE FACULTY OF MUSIC

1918 – 1927	Augustus S Vogt
1927 – 1952	Sir Ernest MacMillan
1952 – 1968	Arnold Walter (Director)
1953 – 1970	Boyd Neel (Dean)
1970 – 1977	John Beckwith
1977 – 1984	Gustav Ciamaga
1984 – 1990	Carl Morey
1990 – 1995	Paul Pedersen
1995 – 1996	Robert Falck (Acting Dean)
1996 –	David Beach

IMPORTANT INFORMATION

Changes in Programs of Study
Programs of study listed and described in the Calendar are available for the years to which the Calendar applies. They may not necessarily be available in later years. If the University or Faculty must change the content of programs of study or withdraw them, reasonable advance notice and alternative instruction will be given. The University, however, will not be liable for any loss, damages, or other expenses that such changes might cause.

Changes in Courses
For each program of study offered by the University through the Faculty of Music, the courses necessary to complete the minimum requirements of the program will be made available annually. We must, however, reserve the right otherwise to change the content of courses, instructors and instructional assignments, enrolment limitations, prerequisites and corequisites, grading policies and timetables without prior notice.

Changes in Regulations and Policies
The University has several policies that are approved by the Governing Council which apply to all students. Each student must become familiar with the policies. The University will assume that he or she has done so. The rules and regulations of the Faculty of Music are printed in this Calendar. Applicable University policies are either published here in full, or in a condensed version, or are listed. In applying to the Faculty of Music the student assumes certain responsibilities to the University and the Faculty and, if admitted and registered, shall be subject to the rules, regulations and policies cited in the Calendar.

Calendar Limitations
The University makes every reasonable effort to plan and control enrolment to ensure that all of our students are qualified to complete the programs to which they are admitted, and to strike a practicable balance between enrolment and available instructional resources. Sometimes such a balance cannot be struck and the number of qualified students exceeds the instructional resources that we can reasonably make available while at the same time maintaining the quality of instruction. In such cases, we must reserve the right to limit enrolment in the programs, courses or sections listed in the Calendar, and to withdraw courses or sections for which enrolment or resources are insufficient.

Copyright in Course Lectures
Students wishing to tape-record, photograph, video-record or otherwise reproduce lecture presentations, course notes or similar materials provided by instructors, must obtain the instructor's written consent beforehand. Otherwise, all such reproduction is an infringement of copyright and is absolutely prohibited. In the case of private use by physically disabled students, the instructor's consent will not be unreasonably withheld.

Student Number
Each student at the University is assigned a unique and confidential identification number, access to which is strictly controlled through the Policy on Access to Student Records. The University assumes and expects that students will protect the confidentiality of their student number.

Tuition and Incidental Fees
The University reserves the right to alter the fees and other charges described in this Calendar

Sessional Dates
All students should refer to the list of Sessional dates to avoid incurring academic or financial penalties

SCHEDULE OF DATES

	1997	
1	Aug	**Deadline** – Last day for former students not registered in 1996-97 to request permission to re-enrol
29	Aug	Registration – All undergraduate programs
29	Aug	Arts & Science students audition for music major/specialist program
1	Sept	Labour Day - University closed
2–4	Sept	Registration – All undergraduate programs continues: course selection, placement tests, auditions
8	Sept	Classes begin – Undergraduate programs
10	Sept	Opera Division – Registration
11–12	Sept	Opera Division – Auditions, counselling
12	Sept	Welcome and Reception – Students, Faculty, Staff: 4 pm
15	Sept	Opera Division – Classes begin
19	Sept	**Deadline** – Last day to add A, F, H and Y courses
23	Sept	Faculty Council Meeting: 12.10pm, Solarium , Faculty of Law
30	Sept	Divisional Meeting - History & Culture: 12.10pm
7	Oct	Divisional Meeting - Music Education: 12.10pm
13	Oct	Thanksgiving - University Closed
21	Oct	Faculty Council Meeting: 12:10pm, Solarium , Faculty of Law
24	Oct	**Deadline** – Bursary applications
3	Nov	Deadline - Last day to drop F, A courses without academic penalty
4	Nov	Curriculum Committee Meeting: 12:10pm
18	Nov	Faculty Council Meeting: 12:10pm, Solarium , Faculty of Law
19	Nov	Fall Convocation Ceremony - 6 pm
5	Dec	Classes end - all programs. All term work in A and F courses must be submitted by this date
8–17	Dec	Examinations, term tests – undergraduate programs
	1998	
5	Jan	Classes begin – all programs
13	Jan	Divisional Meeting – History & Culture: 12:10pm
16	Jan	**Deadline** – Last day to add S, B courses
20	Jan	Faculty Council Meeting: 12:10pm, Solarium , Faculty of Law
27	Jan	Divisional Meeting – Music Education: 12:10 pm
13	Feb	**Deadline** – Last day to withdraw from the Faculty; last day to drop H, Y, B, and S courses without academic penalty
16-20	Feb	Reading Week – No classes, undergraduate program
24	Feb	Faculty Council Meeting: 12.10pm, Solarium , Faculty of Law
27	**Feb**	**Deadline-Applications for admissions to 1998-99 undergraduate programs**
21	Mar	Opera Division – End of Winter Term
23-29	Mar	Opera Division – Winter Break
17	Mar	Faculty Council Meeting: 12.10pm, Solarium , Faculty of Law
9	Apr	End of term – undergraduate programs. All term work in B, H, S and Y courses must be submitted by this date
10	Apr	Good Friday - University Closed
13-14	Apr	Study Period
15	Apr	Final Examinations begin – undergraduate programs
2	May	Opera Division-End of Spring Term
8	May	Last day of Final Examination period
28	May	Faculty Council Meeting: 12:10pm, Solarium , Faculty of Law

FACULTY OF MUSIC STAFF DIRECTORY

ADMINISTRATIVE OFFICERS OF THE FACULTY OF MUSIC

Dean & Graduate Chair
David Beach
Associate Dean
Cameron Walter
Coordinators
Arts & Science: Timothy McGee
Graduate: Robert Falck
History & Culture: Timothy McGee
Jazz: *Paul Read
Music Education: Lee Bartel
Opera: Michael Albano
Performance: Cameron Walter
Theory & Composition: John Kruspe

FACULTY

Professors Emeriti
John Beckwith CM, M.MUS., MUS.DOC.
Melvin Berman M.M. (Hartford)
Gustav Ciamaga M.F.A. (Brandeis)
Lorand Fenyves
Doreen Hall ART.DIP., LIC.DIP. (TCM)
Derek Holman D.MUS. (London) FRAM, FRCO, FRSCM, FRCCO *Professor Emeritus*
Talivaldis Kenins B.LITT.
Lothar Klein M.S. (Columbia) PH.D. (Minnesota)
Maria Rika Maniates M.A., PH.D. (Columbia)
Oskar Morawetz O.ONT., MUS.DOC.
Harvey Olnick M.A.
Vladimir Orloff B.A. (Lenin State Univ. Minsk), M.A. (Bucharest)
Robert Rosevear M.M.
Ezra Schabas M.A.
Pierre Souvairan ART.DIP. (Landeskons.Leipzig)
John Weinzweig OC,O.ONT,M.M.,MUS.D.,LL.D

HISTORY & CULTURE OF MUSIC

William Bowen M.A., PH.D. (Toronto) *Assistant Professor*
Caryl Clark M.A., PH.D. (Cornell) *Assistant Professor*
Robert Falck M.F.A., PH.D. (Brandeis) *Professor*
Andrew Hughes M.A., D.PHIL. (Oxon) *Professor*
*Gregory Johnston M.A., PH.D. (UBC) *Assistant Professor*
Gaynor G Jones M.A., PH.D. (Cornell) *Associate Professor*
James Kippen PH.D. (Belfast) *Associate Professor*
Timothy J McGee M.A. (Connecticut) PH.D. (Pittsburgh) *Professor*
*Carl Morey M.M., PH.D. (Indiana) *Professor & Jean A. Chalmers Chair in Canadian Music*
**Mary Ann Parker M.M. (S. Illinois-Carbondale) PH.D. (Rochester) *Associate Professor*

MUSIC EDUCATION

Lee R Bartel L.MUS. (Western Board) M.ED. (Manitoba) PH.D. (Illinois, Urbana-Champaign) *Associate Professor & Divisional Coordinator*
John Brownell B.F.A. *Instructor, percussion*
Pandora Bryce MUS.M. (Toronto) *Instructor, flute*
Sarah Jane Burton B.A. *Instructor*
Tim Dawson *Instructor, double bass*
Lori-Anne Dolloff LTCL, MUS.M., PH.D. (Toronto) *Assistant Professor*
Thomas Dowling *Instructor, clarinet*
David J Elliott MUS.M. (Toronto), PH.D. (Case Western) *Professor*
Donald Englert *Instructor, saxophone*
Harcus Hennigar MUS.BAC. (Toronto) DIP. (Janacek Acad, Czechoslovakia) DIP. (Leningrad Acad. USSR) *Instructor, horn*
Phil Nimmons CM , O.ONT., B.A. (UBC) *Adjunct Professor*
Doreen Rao MUS.M., PH.D. (Northwestern) *Associate Professor*
Jeffrey Reynolds M.A., PH.D. (Toronto) *Adjunct Assistant Professor*
*Patricia Shand MUS.M. (Toronto) ED.D. (Illinois, Urbana-Champaign) *Professor*
Alan Stellings MUS.BAC., MUS.M. (Toronto) *Instructor, cello*
Cameron Walter MUS.M., ED.D. (Toronto) *Associate Professor*

**on leave 1997- 98, ** on leave Jan-June 1998*

Donald Wasilenko *Instructor, violin*
Lesley Young MUS.BAC. (Toronto) *Instructor, oboe*

MUSICAL THEORY & COMPOSITION

David Beach M.M., M.PHIL., PH.D. (Yale)
**Walter Buczynski *Professor*
Chan Ka Nin M.MUS., D.MUS. (Indiana) *Associate Professor*
Christos Hatzis M.M. (Eastman), PH.D.(SUNY) *Associate Professor*
John Hawkins M.M.A. (McGill) *Professor*
John Kruspe MUS.BAC. (Toronto) *Senior Tutor & Divisional Coordinator*
Gary Kulesha *Instructor*
Larysa Kuzmenko MUS.BAC. (Toronto) *Instructor*
Edward Laufer M.F.A. (Princeton) MUS.M. (Toronto), *Professor*
Dennis Patrick M.MUS (Toronto) *Senior Tutor*
Mark Sallmen, M.A. (Eastman), *Lecturer*
Paul Pedersen M.MUS., PH.D. (Toronto) *Professor*
William Wright M.DIV. (Toronto School of Theology) FRCCO *Senior Tutor*

OPERA

Musical Director & Associate Professor
Stephen Ralls M.A. (Oxon) L.R.A.M.
Coordinator & Resident Stage Director
Michael Albano
Stage Director
Marilyn Gronsdal Powell
Head Coach & Conductor
Michael Evans M.A. *Senior Tutor*
Director of Theatre Operations
Fred Perruzza
Music Staff
Rita Attrot
Sandra Horst
Sabatino Vacca
Language Instructors
Rosemarie Landry CM ,MM, HonDoc(French)
Mark Morash (Italian)
Greta Kraus CM, O.ONT. (German)
Michael Evans (English)
Instructors
Kay Aoyama (Fencing)
Dallis Wright (Dance)
Kelly McEvenue (Alexander Technique)
Dawn Rivard (Makeup)

PERFORMANCE

Accordion
Joseph Macerollo M.A. (Toronto) *Adjunct Associate Professor*
Conducting
Charles Demuynck MUS..BAC.(Toronto), M.M.(Peabody)
Errol Gay M.A.(North Carolina), D.M.A.(Stanford) *Adjunct Associate Professor*
Doreen Rao MUS.M., PH.D. (Northwestern) *Associate Professor; Director of Choral Programs*
Ivars Taurins
Guitar
Eli Kassner *Adjunct Professor*
Norbert Kraft *Adjunct Associate Professor*
Jeffrey McFadden *Instructor*
Alvin Tung, *Instructor*
Harp
Judy Loman ART.DIP.PERF. (Curtis) *Adjunct Professor*
Historical Performance
John Abberger *baroque oboe, ensembles*
Douglas Bodle *harpsichord*
Mary Enid Haines M.MUS. (Toronto) DIP. (Early Mus. Centre, London) *voice, ensembles*
Sergei Istomin *viola da gamba*
Jeanne Lamon *baroque violin*
Alison Mackay *viola da gamba, violone*
Christina Mahler *baroque cello*
Michael McCraw *baroque bassoon, recorder, ensembles*
Terry McKenna *lute, theorbo*
Anne Monoyios *voice*
Charlotte Nediger *harpsichord*
Hugh Orr *recorder*
Elissa Poole *baroque and classical flute*
Ivars Taurins *baroque viola*
Colin Tilney *harpsichord*

Jazz
John Chalmers MUS.BAC., B.ED. (Western) *Vocal Jazz Ensemble*
Ron Collier *ensembles*
Alex Dean *saxophone, improvisation, ensembles*
Brian Dickinson M.M. (New England) *piano, theory, ear training*
Michael Downes MUS. BAC. (McGill), *bass*

** on leave 1997-98, ** on leave Jan-June 1998*

Barry Elmes *drums*
Donald Englert, *saxophone, ensembles*
Jerry Johnson *trombone*
Lorne Lofsky *guitar*
Kirk MacDonald *ear training, improvisation*
Lisa Martinelli, *voice*
Bob McLaren B.A. (McMaster), *drums*
Mike Murley *saxophone, ensembles*
Phil Nimmons CM, O.ONT., B.A. (UBC)
Adjunct Professor; Director Emeritus
Roy Patterson B.F.A. (York), M.MUS. (McGill)
guitar, ear training, ensembles
Terry Promane *jazz arranging*
*Paul Read MUS.BAC., B.ED., MUS.M. (Toronto)
Associate Professor & Director of Jazz Studies
Chase Sanborn *trumpet, ensembles*
Don Thompson *bass*
Kevin Turcotte MUS.BAC. (Toronto) *trumpet, ensembles*
Carol Welsman *voice, ensembles*
Gary Williamson *piano, ensembles*
David Young *bass, ensembles*

Organ

Douglas Bodle *Instructor*
John Tuttle B.MUS. (Curtis) FAGO, FRCO, FRCCO
Adjunct Associate Professor; University Organist
William Wright M.DIV. (Toronto School of Theology) FRCCO *Senior Tutor*

ORCHESTRA-BRASS

Horn

Harcus Hennigar MUS.BAC. (Toronto)
Adjunct Assistant Professor
Eugene Rittich ART.DIP.PERF. (Curtis)
Adjunct Professor
Fred Rizner *Instructor*
Joan Watson B.MUS.PERF. (UVic) *Instructor*

Trumpet

Stephen Chenette M.F.A. (Minnesota) *Professor*
Jeffrey Reynolds M.MUS., PH.D.(TORONTO)
Adjunct Assistant Professor, Assistant Divisional Coordinator
James Spragg*Instructor*
Barton Woomert *Instructor*

Trombone & Euphonium

Jeffrey Hall *Instructor*
Frank Harmantas M.M.PERF. *Adjunct Professor;*
Gordon Sweeney ART.DIP.PERF. (Curtis)
Adjunct Professor
Cameron Walter MUS.M. ED.D. (Toronto)
Assistant Professor & Divisional Coordinator

Tuba & Euphonium

Sal Fratia *Instructor*
Mark Tetreault *Instructor*

ORCHESTRA-STRINGS

Violin & Viola

Atis Bankas *Instructor*
Daniel Blackman *Instructor; Viola*
Steven Dann *Associate Professor, Viola*
Lorand Fenyves *Professor Emeritus*
Jacques Israelievitch *Instructor; Violin*
Gerard Kantarjian *Instructor*
Paul Meyer *Instructor*
Jascha Milkis PH.D. (Odessa Acad. Music)
Adjunct Professor
Katharine Rapoport *Instructor*
Mark Skazinetsky *Instructor*
Leo Wigdorchik *Adjunct Professor*
David Zafer *Professor*

Cello

Daniel Domb ART.DIP., M.SC. (Juilliard)
Adjunct Professor
Bryan Epperson *Instructor*
Simon Fryer *Instructor*
**Shauna Rolston M.M. (Yale) *Assistant Professor*

Double Bass

Alan Molitz *Instructor*
Joel Quarrington *Instructor*
Ed Tait *Instructor*

ORCHESTRA-WOODWINDS

Flute

Peg Albrecht *Instructor*
Susan Hoeppner *Instructor*
Virginia Markson *Instructor*
Margot Onodera *Instructor*
Nora Shulman *Adjunct Associate Professor*
Douglas Stewart *Adjunct Associate Professor*

Oboe

Keith Atkinson *Instructor*
Richard Dorsey *Instructor*
Clare Scholtz *Instructor*

Clarinet

Thomas Dowling *Instructor*
Avrahm Galper MUS.BAC. *Adjunct Professor*
Joseph Orlowski *Instructor*
Stephen Pierre *Instructor*
Peter Stoll *Instructor*
Joaquin Valdepeñas M.M. (Yale) *Adjunct Professor*

Bassoon

Fraser Jackson *Instructor*
Nadina Jackson *Instructor*
Kathleen McLean ART.DIP.PERF. (Curtis)
Instructor
Michael Sweeney M.M. (State University of New York at Stony Brook) *Instructor*

**on leave 1997-98, **on leave Jan-June 1998*

Saxophone
Donald Englert *Instructor*
PERCUSSION
John Brownell *Instructor*
Robin Engelman *Instructor; Nexus*
Russell Hartenberger M.MUS. (Cath. Univ.) PH.D. (Wesleyan) *Professor; Nexus*

PIANO
William Aide B.S. (Juilliard) ARCT, LRCT, *Professor*
James Anagnoson *Instructor*
Helena Bowkun MUS.BAC. (Toronto) *Instructor*
Marina Geringas DIP. (Latvian State Cons), M.MUS. (Moscow S.U.) *Instructor*
John Kruspe MUS.BAC. (Toronto) *Senior Tutor*
Antonin Kubalek *Instructor*
Larysa Kuzmenko MUS.BAC. (Toronto) *Instructor*
Boris Lysenko MUS.DOC. (Leningrad Cons) *Adjunct Professor*
Andrew Markow *Adjunct Associate Professor*
Marietta Orlov M.A.PERF. *Adjunct Associate Professor*
Patricia Parr ART.DIP.PERF. (Curtis) *Adjunct Professor; Amici*
Tanya Tkachenko *Instructor*
Boyanna Toyich MUS.BAC., ARCT *Instructor*

VOICE
Henriette Asch *Instructor; Lieder*
Peter Barnes B.ED. (Manitoba) DIP.OP.PERF. (Toronto) *Instructor*
JoAnne Bentley M.M.A. (Musicology) M.M.A. (Voice Performance) (McGill) *Adjunct Associate Professor*
Lynn Blaser B.A. (York) ARCT, DIP.OP.PERF. (Toronto) *Adjunct Associate Professor*
Douglas Bodle *Instructor; Oratorio*
Russell Braun *Lieder*
Mary Enid Haines M.MUS. (Toronto) DIP. (Early Mus. Centre, London) *Instructor*
Patricia Kern *Adjunct Professor*
Greta Kraus CM, O.ONT. *Adjunct Professor; Lieder*
Rosemarie Landry CM, MM, HONDOC (FRENCH) *Adjunct Professor; French Diction*
Che Anne Loewen M.M. *Instructor; Vocal Accompaniment, Lyric Diction*
Lorna MacDonald B.ME. (Dalhousie), M.M. (Voice Performance) (New England Cons.) *Associate Professor & Head of Voice Studies*
Jean MacPhail *Adjunct Associate Professor*
Lois McDonall *Instructor*
Mark Morash *Instructor; Diction*
Mary Morrison OC, ART.DIP. *Adjunct Professor*
Eraine Schwing-Braun *German Diction*
Helen Simmie LTCM *Adjunct Professor*

FACULTY OF MUSIC ENSEMBLES
Historical Performance Ensembles
Director Timothy McGee
Director Mary Enid Haines
University of Toronto Chamber Orchestra
Conductor David Zafer
University of Toronto Concert Band
Conductors Stephen Chenette, Cameron Walter
University of Toronto Guitar Orchestra
Conductor TBA
University of Toronto Jazz Ensemble
Conductors Phil Nimmons, Ron Collier
University of Toronto Vocal Jazz Ensemble
Conductor John Chalmers
University of Toronto MacMillan Singers
Conductor Doreen Rao
University Percussion Ensemble
Conductor Robin Engelman
University of Toronto Concert Choir
Conductor Lori Dolloff
University of Toronto Symphony Orchestra
Conductors Victor Feldbrill, Peter Oundjian, Uri Meyer
University of Toronto Wind Symphony
Conductors Stephen Chenette, Cameron Walter
University Women's Chorus
Conductor Doreen Rao
World Music Ensembles
Conductors Debbie Danbrook
Alan Gasser
Eduardo Lis
Annette Sanger

FACULTY OF MUSIC LIBRARY
Kathleen McMorrow B.A., B.L.S. (Toronto) *Librarian*
**Suzanne Meyers Sawa B.MUS. (Wittenberg), M.A., M.L.S. (Toronto) *Assistant Librarian*
Sniderman Recordings Archive
John Fodi B.A., M.MUS., M.L.S. (Toronto) *Cataloguer*
Library Technical Staff
Elizabeth Fodi
Elizabeth French B.MUS. (Stetson), M.MUS. (Toronto)
Christopher Grounds
David James B.MUS. (Toronto)
Sheldon Kraicer B.A. (Yale)

** on leave 1997-98, ** on leave Jan-June 1998*

David Krupka B.A. (Western)
Jay Lambie MUS.BAC.PERF. (Toronto)
Jan MacLean B.A., M.L.S. (Toronto)
Circulation Supervisor
Joanne Potma
Melanie Varcabet
Karen Wiseman B.A., M.L.S. (Toronto)
Performance Collection

ADMINISTRATIVE STAFF
Glen Brown *Technical Assistant, MacMillan Theatre*
Ginny Medland Green B.A.(Bishop's)
Senior Development Officer
Marnie Hare *Concert & Office Manager*
Frankie Hart *Admin. Asst. Dean's Office*
Joe Lesniak *Building Manager*
William Mackrell *Manager/Technician Keyboard Instruments*
Nalayini Maheswaran B.Sc (Toronto)
Assistant, Registrar's Office
Diane Matias *Receptionist*
Andrea McGee B.A.(Dalhousie)
Admissions Officer
Lynn McIntyre B.Mus, M.L.S.(Toronto)
Admin. Asst., Grad Dept
George Milenov *Production Assistant, MacMillan Theatre*
Tina Orton *Admin. Assist., Opera*
Fred Perruzza *Director of Theatre Operations*
Lois Skillen *Admin. Asst.,Performance & Music Education*
May Tsang *Business Officer*
Jeannie Wang B.Sc (Toronto)
Registrar

INSTITUTE FOR CANADIAN MUSIC
Director Carl Morey
Jean A. Chalmers Chair in Canadian Music

CANADIAN MUSIC EDUCATION RESEARCH CENTRE
Director Lee Bartel

FLORENCE (MOON) & HERMAN BRIEGEL TRUST FUND
Established in 1986 by Mr James Briegel to support special activities in the Faculty of Music.

1996-97 - *Master Classes*
Ronald Barron, trombone
Keith Brown, trombone
Jane Bunnett, afro-cuban rhythms
Daryl Caswell, horn
Derek Conrad, horn
Anthony di Bonaventura, piano
Janina Fialkowska, piano*
Jose-Luis Garcia, violin
Stephen Hough, piano*
David Owen Norris, vocal accompaniment*
Prazak Quartet, strings*
Abbey Simon, piano
Smith Quartet
Robert Toft, musicologist
Garry Kvistad, percussion
* *In association with Music Toronto*

WILMA & CLIFFORD SMITH VISITOR IN MUSIC
1986 Jon Vickers, CC, D.LITT
1987 Sir Michael Tippett, O.M.
1988 Claude Frank
1990 John Poole
1991 Richard Bradshaw
1992 Jeanne Lamon
1993 Jean Sinor
1994 Edith Wiens
1995 Kenny Wheeler
1995 Jon Vickers
1996 Maynard Solomon

Many of the bursaries, scholarships, awards, master classes and trust funds have been established through the generosity of private donors who have wanted to help the students of the Faculty of Music by enriching the existing programs. If you would like further information about how to make a donation to the Faculty of Music, please contact Senior Development Officer, Ginny Medland Green at 416-946-3145 or email g.medlandgreen@utoronto.ca.
Thank you for your generous support of the Faculty of Music.

ADMISSION INFORMATION

Students wishing to enrol in the Faculty of Music must be academically admissible to the University of Toronto, and are required to apply for formal admission to the University.

Musical admissibility is assessed by the Faculty of Music on the basis of an interview/audition. Before an interview/audition is arranged, the Faculty of Music Admissions Office must receive the completed Music Questionnaire. Deadline for return of the Questionnaire is **February 27** (for the following September).

CONTACT

Music Information and Questionnaire
Admissions Office
Faculty of Music
University of Toronto
Toronto, Ontario M5S 2C5
416/978-3741
FAX 416/978-5771
E-mail: andrear.mcgee@utoronto.ca

Official University of Toronto Application Forms/Academic and Residence Information
Admissions & Awards
University of Toronto
315 Bloor Street West
Toronto, Ontario M5S 1A3
416/978-2190

ACADEMIC REQUIREMENTS

The University of Toronto reserves the right to determine whether or not credentials of degree-granting institutions in Ontario meet the standards for admission to University of Toronto programs.

1 Bachelor of Music Degree Program in Composition, Music Education, History & Culture, and Theory
Completion of a minimum of 30 credits for the Ontario Secondary School Diploma, with a minimum of 6 Ontario Academic Courses (OAC). One OAC must be English OAC I / anglais I or II, and one may be Music.

2 Bachelor of Music Degree Program in Performance, Artist Diploma,
Completion of the Ontario Secondary School Diploma (a minimum of 30 credits). Five of these courses must be at the Grade 12 Advanced level (not including Music).
Ontario Academic Courses (OAC) are not required.

OUT-OF PROVINCE STUDENTS
Out-of-province students should contact the Faculty of Music Admissions Office for information about academic requirements.

ENGLISH REQUIREMENTS FOR FOREIGN APPLICANTS
In addition to satisfying the published academic requirements, candidates whose first language is not English and who have not studied in an English language school system for more than four full years, will be required to present proof of English facility by achieving appropriate standing on one of the following tests:

- Michigan English Language Assessment Battery (minimum score 92)
- Test of English as a Foreign Language (TOEFL) (minimum score 600) together with at least 5.0 on the Test of Written English.
- British Council English Language Testing Examination (overall Band of seven with no Band less than five)

ADMISSION REQUIREMENTS FOR MATURE STUDENTS
Candidates who are at least twenty-one years of age and who have never completed Ontario Grade 13, or its equivalent, and who have resided in Ontario for at least one year as a Canadian citizen or permanent resident, may request consideration for admission as non-matriculants.

Proof of age is required. Also required is completion, with high standing, of at least one of the Pre-University courses offered by Woodsworth College, University of Toronto. Information about admission as a non-matricu-

lant, and about the Pre-University courses, is available from the University of Toronto Admissions Office. (416/978-2190)

MUSICAL REQUIREMENTS

1 Degree Programs in Composition, History & Culture, Theory, Music Education

Major Performing Medium

All candidates are required to audition, demonstrating an acceptable level of performing ability. Candidates for this program should present repertoire that represents their highest technical and musical levels. Total performance time for the audition must be not less than 20 minutes, except for piano, organ and violin (35 minutes). ***Memorization is not required.***

2 Degree Programs in Performance/Artist Diploma Program

Major Performing Medium

All candidates are required to audition, with superior performing ability expected. Applicants for the Performance programs should prepare repertoire that exhibits an advanced command of the instrument or voice, appropriate to a program that is preparation for a professional performing career. Total performance time for audition repertoire must be not less that 25 minutes, except for piano, organ and violin (45 minutes). ***Memorization is required for piano, harpsichord and voice only.***

3 All Programs

Auditions are held throughout April and May; an earlier audition may be arranged. Audition programs must be approved by the Faculty of Music before an audition date will be assigned. All applicants must supply an accompanist. Applicants living more than 400 km (250 miles) from Toronto may submit a taped audition. A $60 non-refundable fee is levied for the application and audition procedure.

Interview (held with the audition)

Candidates are interviewed about their general musical knowledge and interests; brief tests on ear discrimination and theoretical skills will be conducted.

Theory All applicants are expected to have completed RCM Grade 2 Rudiments and RCM Grade 3 Harmony (or an acceptable equivalent). Candidates without these qualifications will write a Special Entrance Examination in Theory, set by the Faculty of Music.

Keyboard Proficiency is not an admission requirement for the Faculty of Music. However, students whose major instrument is not piano will find that piano skills at the level of Grade 6 (RCMT) or equivalent will assist them in their studies.

ADVANCED STANDING AND TRANSFER CREDIT

Advanced Standing in Applied Music is determined on the basis of the interview/audition.

Transfer Credit for work completed at another university will be assessed on the basis of individual course content, grade achieved and equivalency to courses relevant to the student's program in the Faculty of Music. Transfer Credit is not automatically granted for Theory courses. Advanced standing tests are offered for first and second year theory. Requests for Transfer Credit should be submitted prior to registration, and no later than the end of the second week of classes, using the special form available from the Music Admissions Office. Detailed course descriptions, an official transcript and any other useful information should accompany the request.

DIPLOMA IN OPERATIC PERFORMANCE

See page 47

FEES

Tuition fees are established by the Governing Council of the University of Toronto and are set out in detail in the Schedule of Fees.

The two components of the annual fees are: Academic (including instruction and library), and Incidental Fees (including Athletics, Hart House, Health Service, and Student Organizations).

Additional fees may also be assessed to cover special services.

Fees are subject to change at any time by approval of the Governing Council.
The following information is intended only as a general guide and may be superseded by that in the Schedule of Fees, which should be consulted for accurate, detailed information.

Method of Payment Payment must be made in Canadian funds, payable to the University of Toronto. Payment may be made at any branch of the Canadian Imperial Bank of Commerce, Royal Bank, Toronto-Dominion Bank, Bank of Montreal, Bank of Nova Scotia, Canada Trust, National Bank of Canada or Hong Kong Bank of Canada. Consult the Schedule of Fees for specific details.

Payment Deadlines Full fees are due prior to registration. A minimum payment consisting of 60% of academic fees and 100% of incidental fees can be made with service charges as indicated in the Schedule of Fees. All accounts must be paid in full by January 15th.

To avoid delays and long line-ups, students are advised to pay fees early at a chartered bank.

Service Charges After October 15 all outstanding balances, regardless of the source of payment, are subject to a service charge of 1-1/2% per month (18% per annum) calculated on the 15th of each month until the account is paid in full.

Late Registration Fee An administrative fee of $43 will be levied for students registering after the last registration date published in this Calendar.

FEES (1997-98)
Fees are subject to change at any time by approval of the Governing Council, University of Toronto

All Undergraduate Programs

Academic fee	$3196.00
Non academic incidental fees	TBA
Music & Instrument fee	$175.00

Fees for Foreign Students In accordance with the recommendations of the Government of Ontario, certain categories of students who are neither Canadian citizens nor permanent residents are charged special academic fees. In 1996-97 these were $9,226.41. Refer to the Schedule of Fees for details.

Sanctions for Non-Payment of Fees Students who have not paid their accounts in full may not receive transcripts or diplomas, and may not re-register in the University until these accounts are paid.

Recognised University obligations include: tuition fees; academic and other incidental fees; residence fees and other residence charges; library fines; Bookstore accounts; loans made by colleges, faculties or the University; Health Service accounts; unreturned or damaged instruments, musical scores, materials and equipment; orders for the restitution of property or for the payment of damages and fines imposed under the authority of a divisional discipline policy.

MISCELLANEOUS FEES

Application/Audition Fee	$60.00
Copies of Records	13.00
Copy of Exam	13.00
Exam Script	13.00
Exchange Prog. Processing Fee	100.00
Extra Calendar	4.00
Letter of Confirmation	6.00
Letter of Permission	30.00
Locker/lock rental	30.00
Music & Instrument Fee	175.00
Opera Materials	145.00
Petition to re-read exam	35.00**
Petition to recalculate a grade	13.00**
Replacement Diploma (+ postage)	44.00
Replacement Student Card	3.00
Special Examinations	30.00
Special Issue Keys	50.00*
Summer Practicing	150.00*
Telephone Registration	10.00***
Transcripts	6.00

* = *$20 refundable key deposit*
** = *refundable, if decision is in student's favour*
*** = *refundable if service is <u>not</u> used*

Materials fees may be charged for certain courses.

LIBRARY FINES

Lost books	$75.00
Lost bound serials	125.00
Lost unbound serials	75.00
Damaged books and serials	25.00
Overdue fines:	
Books and serials	0.50/day
Short-term loans books/serials	0.50/hr
Short-term loans beyond 24 hrs	7.50/day
Reserved/Recall books/serials	2.00/day

Transcripts of Records

Copies of transcripts are issued only at the student's request. Requests should be submitted in writing, or in person, to Transcripts, Office of the Registrar, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Fees are $6.00 for the first copy, and $3.00 for additional copies issued at the same time. The fee must accompany the request. There is no charge for transcripts issued within the University. Transcripts are not issued for students who have outstanding financial obligations with the University.

STUDENT SERVICES

UNDERGRADUATE ASSOCIATION

The Undergraduate Association is the official undergraduate organization in the Faculty of Music. The object of the Association is "to promote the interests of undergraduates in the Faculty of Music, to cultivate relations between the faculty and the student body in University activities, and to further goodwill among the members themselves."

Officers are elected annually, and these persons, along with appointed committee chairpersons, form the Executive Committee. Various standing committees are responsible for planning and coordinating a number of student functions. The President of the Association is an ex-officio member of the Faculty Council, and the Association organizes the election of student members to Council. 978-0313

COUNSELLING, ADVICE AND HELP

Students may seek advice and help from many sources within the Faculty and the University. In the Faculty of Music the Associate Dean and Registrar are always willing to talk with students on any matter of concern: academic, emotional, financial, domestic or personal problems.

Students having difficulties with any course should not hesitate to bring this to the attention of the instructor. The Divisional Coordinators are also most interested in helping with academic problems. The **University of Toronto Student Health Service** offers a comprehensive range of medical assistance that includes counselling for emotional and psychiatric problems. This service is completely confidential and does not become part of a student's academic file. The Health Service is located in the **Koffler Student Services Centre, 214 College Street. (978-8030 Medical; 978-8070 Psychiatric.)** There is no charge to students for this Service.

Also in the Koffler Student Services Centre is the **Counselling & Learning Skills Service (978-7970)** where students may receive special counselling for personal and emotional matters. Trained counsellors will also help with "exam anxiety" and offer advice on learning skills.

Students are encouraged to seek help as soon as a problem becomes apparent. There may be a simple solution immediately available; it is always wise to act promptly.

SPECIAL SERVICES TO PERSONS WITH A DISABILITY

Special Services offers liaison with academic and administrative departments and off-campus agencies. The service provides advocacy and support for students with a wide range of hidden or obvious disabilities and health considerations and incorporates a learning disability division. Facilities include provision of adaptive devices and equipment, tutoring, notetaking and alternative exam conditions for those eligible, on-campus transportation where appropriate, access to computer labs, and personal and career counselling. The objective of the service is to facilitate the inclusion of students with special needs into all aspects of university life. Students are encouraged to discuss their individual needs with a member of the Special Services staff, and all discussions are confidential. Special Services also provides information and resource materials on health conditions and disability related issues.

The office is located at **214 College St., Toronto, Ontario. M5T 2Z9.** Liaison officers are available at Scarborough and Erindale Colleges. For more information please call **-(416) 978-8060 (Voice) or (436) 978-1902 (TDD) or Fax # (416) 978-8246**

CAREER CENTRE

The Career Centre, located in the Koffler Student Services Centre, provides career counselling and employment services to students and recent graduates. Counsellors are available to assist students in the investigation of careers, clarification of goals and the development of employment-related skills, through workshops and individual appointments. The Career Resource Library is a valuable resource in the formulation of career plans and in the search for employment. It includes calendars for universities and colleges in Canada, the U.S., and overseas, as well as a wealth of information on occupations, career planning and related subjects. Resources to help the job-seeker include market research reports and information on potential employers. During the academic year, the Centre sponsors a series of Career talks at which people from the professions and other fields discuss their career areas. Permanent employment is available to graduating students through the On-Campus Recruitment Pro-

gram which runs from September until March. After that, recent graduates may seek employment through the Permanent Employment Service. Summer and part-time jobs are also posted at the Centre. Seminars on all aspects of the job search are held regularly.

UNIVERSITY HOUSING SERVICE

The Housing Service maintains a list of U of T on-campus residences and other accommodation off-campus. Residence information should be requested well in advance and applications should be returned to the appropriate residence office as quickly as possible, and should not be delayed while waiting for academic admission. **Cost:** on-campus residences average about $5500 for the academic year including meal plans.

Rooms off-campus average $400-500 per month. Private apartments range from $400-$1100 for one- or two-bedroom suites. It is common for a group of students to share larger apartments.

Many students arrange temporary housing in advance of arriving in Toronto, then make use of the Housing Service files to locate more appropriate accommodation. A rental period beginning August 1st (or Oct 1st) avoids the September 1st crush. It generally takes from one to three weeks to complete a satisfactory off-campus rental agreement. A list of temporary housing is available at the Housing Service on request.

The Service also acts as an admissions office for the Family Housing Apartment Complex which is primarily for full-time U of T students who are married or who have dependent children, or both. Applications should be made twelve to sixteen months in advance.

University Housing Service, Koffler Student Services Centre, University of Toronto, Toronto, Ontario M5S 1A1, (416) 978-8045 Fax (416) 978-1616

OFFICE OF THE UNIVERSITY OMBUDSPERSON

The University ensures that the rights of its individual members are protected through the Office of the University Ombudsperson which investigates complaints against the University, from any member of the University. The Ombudsperson offers advice and assistance with problems unresolved through regular University channels, and can recommend changes in academic or administrative procedures where this seems justified. The Ombudsperson has access to all relevant files and information, and to all appropriate University officials.

All matters are handled in confidence unless the individual involved approves otherwise. The Ombudsperson is independent of University administrative structures, and is accountable only to the Governing Council. **Office of the University Ombudsperson, University of Toronto, 16 Hart House CircleToronto, Ontario M5S 1A1, 978-4874**

SEXUAL HARASSMENT, EDUCATION, COUNSELLING & COMPLAINT OFFICE

The University of Toronto does not tolerate any form of sexual harassment and is actively endeavouring to provide an environment free of it.

The Sexual Harassment Education, Counselling & Complaint Office was established to educate the University community on this issue. The Sexual Harassment Officer also provides counselling to those people who are the object of unwanted sexual attention and to those who are alleged to have sexually harassed someone.

The services of the Sexual Harassment Office are available to all members of the University. All complaints and requests for information are kept completely confidential unless the individuals involved approve otherwise.

To receive further information, or to file a complaint, contact the **Sexual Harassment Education, Counselling & Complaint Office, University of Toronto, 40 Sussex Ave, 3rd floor, Toronto, Ontario M5S 1J7. (978-3908).**

FAMILY CARE ADVISOR

Many students balance family obligations with their studies. The University of Toronto is committed to fostering a "family friendly" learning and working environment.

The Family Care Advisor provides counselling and referral services to students who require child care, elder care or other forms of assistance with family responsibilities. Additional services include support groups, a newsletter and guest speakers. The drop-in resource centre contains a library of material on family issues.

The Family Care Advisor and the Resource Centre are located on the second floor of 40 Sussex Ave., one block west of Robarts Library. Office hours are limited, therefore, students are asked to telephone (416) 978-0951 to arrange an appointment in advance.

FINANCIAL ASSISTANCE

The Faculty of Music offers a broad range of scholarships and awards to registered students, and has available a Bursary fund to assist those students requiring financial aid.

Students entering first year in the Faculty of Music undergraduate programs are also eligible for University of Toronto Admission Scholarships; application information is available in most Ontario secondary schools or may be obtained from the University of Toronto's Office of Student Awards.

During the academic year students may take advantage of employment opportunities within the Faculty of Music: orchestra manager/librarians, house managers, cloakroom attendants, ushers, library assistants, occasional office assistance. Requests for student musicians for events within the University are also posted. Details are available in the Office of the Associate Dean, or the Library (for student assistants).

General Information
Students should understand that they themselves must bear the cost of attending university and should not depend on receiving bursaries and/or scholarships from the Faculty of Music or the University of Toronto. It is the policy of the University that students needing financial assistance should consider the first means of help to be their governments' student aid schemes.

A Bursary is an award given to a student who can demonstrate financial need. While need is a major consideration, a student's record must indicate that he or she would benefit from further education. **Application is necessary for a Bursary.**

A Loan is granted to a student demonstrating financial need. The sum loaned must be fully repaid by the student to the loaning body at an interest rate established at the formal completion of the loan agreement. **Application is necessary for a loan.**

A Scholarship or Prize is awarded to a student for high academic and musical achievement. Applications are not normally necessary for scholarships, but students should consult the detailed listings below.

When any award is granted upon standing obtained in part of the work of any academic year, the candidate must obtain standing in the work of the academic year as a whole.

UNDERGRADUATE BURSARIES

Faculty of Music Special Bursaries
Open to students in all full-time undergraduate programs. Limited funds are available throughout the academic session to students who demonstrate financial need in order to continue their education. **Applications should be submitted to the Office of the Registrar no later than October 24th.**

Dorothy Koldofsky Adelman Bursary
Established 1987
To encourage and assist students in the study of violin.

Isadore Dubinsky Memorial Bursary
Established 1988
Established in memory of Isadore Dubinsky, for fifty years a member of the Toronto Symphony string section. Awarded to a violin student registered in a degree or diploma program, on the basis of financial need.

Goodman-Meyer Bursary Fund
Established 1990
Awarded annually to a full-time student needing assistance.

Bernadette Graham Bursary
Established 1987
To be awarded to students on the basis of financial need which has arisen as the result of a serious illness or handicap.

Boyd Neel Bursaries
Established 1983
Awarded to gifted violin, viola, cello or double bass students in the Performance degree or diploma programs who demonstrate financial need.

Elizabeth Gertrude Shephard Bursary
Established 1991
Awarded annually to a full-time student needing assistance

Class of '95 Bursary
Established 1995
(By the graduating Class of 1995)
To be awarded to a student in any program needing assistance.

University of Toronto Advance Planning for Students (UTAPS)
Established 1996
The University of Toronto offers all applicants an early financial aid assessment and a guarantee of the level of financial support they will receive if they attend the U of T. A UTAPS package is sent to every student who applies to the University. Applicants who submit a UTAPS assessment form and who are offered admissions will receive, with their offer a statement of expected aid from government sources and from the University. If estimated government assistance will not be enough to meet the costs the University may offer supplemental assistance. Provided all the information supplied on the UTAPS form remains the same when the student appplies for OSAP, the University of Toronto will guarantee the total amount of aid the student can expect if they attend the U of T. UTAPS has been designed to enable students and their families to plan for university and to protect access.

FACULTY OF MUSIC ADMISSION SCHOLARSHIPS

Elizabeth Burton Scholarship
Established 1975 Value approx $1300
Awarded to a gifted student on admission to the first year of any full-time program in the Faculty of Music. *1996-97 F.Darryl Burton*

W.O. Forsyth Admission Scholarship
Established 1985 Value $1400
Awarded to a gifted pianist upon admission to the first year of any Performance program. This award is renewable in 2nd, 3rd and 4th years, provided first-class standing is maintained in piano Performance courses, and overall achievement is high. *1996-97 Isaac Surh*

Andrew Alexander Kinghorn Scholarships
Established 1978 Value $1000
To be awarded to gifted students entering any first year program in the Faculty of Music.
1996-97 Leslie Bradley, Maria Knight, Michael Olsen, Anthony Pezzetti, Sarah Pratt, Nicolas Zekulin

Guitar Society of Toronto
Value $500
Awarded to a guitar major entering a first-year program. *1996-97 Alwin Tong*

Donald McMurrich Memorial Scholarship
Established 1975 Value approx $900
Awarded to a gifted student whose major instrument is the Double Bass. Preference will be given to a student entering the first year of studies in the Faculty of Music, but students in second or higher years will be considered.
1996-97 Jordan Kirkness

Music Alumni Admission Awards
Value $1000
Awarded to gifted students on admission to any full-time undergraduate program.
1996-97 Michele Bogdanowicz, Arlene Chung, Chris Jennings, Matthew Leigh, T. Jordan Zed

Arthur Redsell Scholarship
Established 1995 Value Full tuition
Full tuition scholarship to be awarded to entering or continuing students who are specializing in organ, church, or choral music. *1996-97 David Germain*

Eric James Soulsby Scholarship
Established 1985 Value approx $500
Awarded to a gifted student on admission to the first year of any full-time program.
1996-97 Lance Ouellette

Arnold Walter Memorial Award
Established 1975 Value approx $135
To be awarded to a student on admission to the first year of the performance degree program, who displays potential for excellence.
1996-97 Not Awarded

Women's Musical Club of Toronto Scholarship
Established 1992 Value $1400
Established in memory of Mary Osler Boyd and Joan B Wilch. Awarded annually to a gifted Canadian student entering the performance program at the Faculty of Music.
1996-97 Joni Henson

Don Wright Admission Award
Established 1979 Value approx $1000
Awarded to a student entering the first year of full time studies; preference will be given to an instrumentalist who intends to complete the Music Education program. Gift of Mr. Don Wright. *1996-97 Inderjit Mudhar*

University of Toronto Admission Scholarships
Value $3000
1996-97 John Roney, Brian Horswill

IN-COURSE SCHOLARSHIPS

Application is not required for these awards, with the exception of the Jean Chalmers Award and the Fiorenza Drew Fellowship. Selection is made in June, for the following September registration.

Howard F Andrews Memorial Prize
Established 1989 Value $300
To be awarded annually to an outstanding performer in a Faculty of Music ensemble.
1996-97 Nathan Archer

Lillian Florence Blanch Scholarship
Established 1995 Value $500
Established in 1995 with a bequest from the estate of William Francis Blanch. To be awarded each year to a talented voice student in the Performance Degree or Artist Diploma programs of the Faculty of Music. *1996-97 Catherine Robin*

Boosey & Hawkes (Canada) Ltd. Scholarship
Established 1958 Value $250
Awarded to a student in the Music Education program, entering 2nd year, who ranks high in 1st year, shows particular excellence in instrumental music, and is recommended by the Music Education Division. Preference will be given to a student whose applied music major is a wind instrument. *1996-97 Kevin Woolfe*

Lloyd Bradshaw Prize
Established by family and friends and colleagues in memory of the noted choral conductor, Lloyd Bradshaw.
Awarded annually to a student who shows the potential to make a significant contribution in the area of choral conducting, with preference given to a student entering the fourth year of the undergraduate Bachelor of Music program. *1996-97 Jennifer Hoover*

Jean Chalmers Award
Established 1967 Value up to $500 each
To assist one or more exceptionally promising students of the Faculty of Music in taking master classes or lessons from a distinguished performing artist not on the staff of the Faculty of Music or the Royal Conservatory of Music, either one visiting the Faculty or RCM for the special purpose of giving such classes or lessons, or one giving such classes elsewhere in Canada. In making the award, consideration is given to the financial need of the student. **Application to the Office of the Dean by May 1st.** *1996-97 Gabriel Radford*

Jean Chalmers Scholarships
Established 1989 Value $1000 each
Awarded to outstanding students in the second or higher year of any full-time program.
1996-97 Mark McLean, Melanie Fairbrother, David Braid, Lisa Griffiths

George Coutts Memorial Scholarship
Established 1965 Value approx $200
Awarded to a student entering 4th year, who obtained first class honours in the 3rd year of a degree program and who is "a fine person and of sound musicianship". *1996-97 Adam Goddard*

W. James Craig Opera Orchestra Award
Established 1983 Value $500
In recognition of a student who makes a significant contribution to opera productions in the opera orchestra. *Not awarded.*

William Croombs Memorial Scholarship
Established 1977 Value approx. $1500
Awarded to an outstanding student majoring in Music Education whose special career interest is in elementary music education.
1996-97 Eugenia Ambrozaitis

Sylvia Jane Crossley Scholarship
Established 1988 Value approx $500
Established by Sylvia Jane Crossley to recognize excellence in the field of Music History & Culture. Awarded to a student entering the 3rd or 4th year of the program, on the basis of achievement of the highest standard. *1996-97 Timothy Neufeldt*

John Dan Scholarship
Established 1994 Value $1000
Established in 1994 by a bequest from the estate of Eleanor Dan in memory of her husband John Henry Dan, an enthusiastic amateur string player and composer. To be awarded annually to a student studying a stringed instrument. *1996-97 Eric Lee*

The Faculty Artists' Scholarship
Established 1993 Value $3000
Awarded annually to the most outstanding student who is continuing full time in a program. The funds are contributed from the Faculty Artists Series concerts. *1996-97 Margaret Walker*

Fiorenza Drew Fellowship
Established 1966 Value variable
A fund established in memory of Fiorenza Drew, daughter of Edward Johnson, to assist one or more gifted singers, registered in their final year of study in the Faculty of Music, in pursuing advanced study or attending master classes, competitions or auditions. **Application to the Office of the Dean.** *1996-97 Karen Wierzba*

Percy Faith Award
Established 1974 Value approx $1200
Awarded to a student of outstanding talent and achievement in the 2nd or higher year of any full-time program. *1996-97 Deborah Goldhar*

Victor Feldbrill String Scholarship
Established 1971 Value $300
Awarded to a gifted violin, viola, cello or double bass student who is in the Performance degree or diploma program but not in a graduating year. *1996-97 Elizabeth Orr*

Lorand Fenyves String Scholarship
Established 1988 Value $500
To be awarded to a gifted string student registered full-time in the 2nd or higher year of the Performance program. *1996-97 Sun-Yung Lee*

Nick Gelmych Violin Scholarship
Value approximately $1200
To be awarded annually to a violin student of outstanding talent who is registered full-time in any year of a Performance program in the Faculty of Music. *1996-97 Daniel Bard*

Jacob and Sarah Goldman Memorial Scholarship
Established 1975 Value approx $125
Awarded to a female student in 3rd or 4th year of the Music Education degree program, who is outstanding in her academic work and in her potential as a music teacher in Canadian schools. *1996-97 Janet Stachow*

Glenn Gould Composition Award
Established 1985 Value $1000
Awarded annually to a student in any year of the Composition program, who has demonstrated excellence in both academic and music studies. *1996-97 David Kaye*

Glenn Gould Memorial Scholarship
Established 1986 Value approx $1100
Funded by friends and admirers as a memorial tribute to Glenn Gould. Awarded annually for musical and academic excellence to a student in the 2nd or higher year of any program. *1996-97 Elissa Lee*

Doreen Hall Scholarship
Established 1987 Value approx $300
Established by "Music for Children - Carl Orff Canada - Musique Pour Enfants". Awarded to an outstanding student preparing for a career in Music Education, particularly with children. Preference will be given to a student with interest in Orff-Schulwerk training. *1996-97 Lesley Lobo*

Morris Hanisch Scholarship
Established 1986 Value approx $650
Awarded annually to a student in the 2nd or higher year of a program, whose major instrument is piano, and who has demonstrated commendable progress both musically and academically. *1996-97 Janet Stackow*

Leslie John Hodgson Scholarship
Established 1971 Value approx $350
Awarded to a student in a performance program. *1996-97 Daniel Mullin*

Walter Homburger Scholarship
Established 1975 Value approx $1500
Awarded to a full-time student for outstanding achievement at the completion of the 1st year of a performance degree or diploma program. *1996-97 Stephen Tam*

Irene Jessner Scholarship
Established 1988 Value approx $500
To be awarded to an outstanding voice student in any degree or diploma program on the recommendation of the Dean and the Scholarships & Awards Committee, in consultation with the Opera Division and members of the voice faculty. *1996-97 Liesel Fedkenheuer*

Hugh LeCaine Memorial Scholarship
Established 1979 Value $300
Awarded to a gifted student entering the 3rd year of the Composition program. *1996-97 Eva Sze*

Barry Manilow Scholarship
Established 1985 Value approx $700
Funded by Mr Barry Manilow in recognition of his interest in all fields of musical training. Awarded annually to a student entering the

2nd, 3rd or 4th year of any program, who has demonstrated commendable ability in both musical and academic studies.
1996-97 Lisa Nyman

John O McKellar Scholarship
Established 1991 Value approx $400
Awarded annually to a gifted student of choral music. Established by his family to honour a man who loved music and appreciated excellence. *1996-97 Danielle Stock*

Ben McPeek Scholarship
Established 1983 Value approx $700
Awarded to an outstanding student in 2nd or 3rd year of the Composition program.
1996-97 Frank Horvat

Paul H Mills Scholarship
Value approx $1000
Funded by the Toronto Mendelssohn Choir Foundation. Awarded annually to an outstanding student of voice in any degree or diploma program in the Faculty of Music, or in the Master of Music program in the School of Graduate Studies. *1996-97 Mia Lennox*

John Moskalyk Memorial Prize
Value approx $100
A fund established in memory of the late John Moskalyk. The award will be made to a violinist in the Bachelor of Music Performance degree program, or the Artist Diploma program.
1996-97 Elisabeth Orr

James Bernard Moulsdale Essay Prize in History and Culture
Established in 1995 Value approx $250
In memory of James Bernard Mousdale. To be awarded annually to the student who submits the best essay in an upper-level History & Culture course. Selected by the History & Culture division committee.*1996-97 Margaret Walker*

Laura Kinton Muir Prize
Established 1996
To be awarded to a cello student who has achieved excellence in performance.

Music Alumni Scholarships
Value $500 each
Awarded to undergraduate students in the Faculty of Music on the basis of academic excellence.*1996-97 Alice Malach, Stephan Tan, Cheryl Szombati, Wendy Lee*

Miriam Neveren Memorial Scholarship
Established 1989 Value approx $500
Established by Mrs Earl C Lyons in memory of her sister, Miriam Neveren. The award, which is provided in perpetuity, is of the value of the annual income of a capital donation. Preference will be given to a student entering Year 4 of the piano Performance degree program who has demonstrated musical and academic excellence. It is the donor's hope that the recipient also will have displayed qualities of leadership through involvement in student and professional activities. Not tenable with other Faculty of Music awards. *1996-97 Theresa Lin*

Kathleen Parlow Scholarships
Established 1965 Value $1000 each
The estate of the late Kathleen Parlow provides scholarships for violinists, violists and cellists in the Bachelor of Music Performance degree or Artist Diploma programs. *1996-97 Rachel Mercer, Julie Jung, Karen Houston*

Margaret Boswell Parr Scholarship
Established 1985 Value $300
A memorial to Toronto musician, Margaret Boswell Parr, awarded annually to a student entering the 2nd or higher years of the Piano Performance program. *1996-97 Daniel Mullin*

Luciano Pavarotti Scholarship
Established 1986 Value approx $1700
Awarded to an outstanding voice student in any degree or diploma program of the Faculty of Music.
1996-97 Tracy Smith

Gregor Piatigorsky Memorial Award
Established 1991 Value approx $200
Awarded annually to a cello student. Established by the family and friends of Gregor Piatigorsky on the initiative of his student Denis Brott.
1996-97 Karen Houston

Margaret Read Scholarship (Jazz)
Established 1992 Value $1000
Awarded annually for outstanding musical and academic achievement in the Bachelor of Music Performance Degree (Jazz) to a student entering the 2nd, 3rd or 4th year. The award may be divided among several students where more than one recipient is identified.
1996-97 David Braid

Godfrey Ridout Scholarship
Established 1986 Value approx $800
Awarded to a student entering 3rd or 4th year who best demonstrates those qualities Professor Ridout admired: solid musicianship, breadth of knowledge of music literature and history,

general intellectual cultivation, and the power to communicate with polish both orally and in written prose. *1996-97 Danielle Berry*

Rosedale IODE (Hanna Matilda Inglee) Award in Music
Established 1975 Value $300
Awarded to a student registered in the Music Education degree program. *1996-97 Shannon Butcher*

Monica Ryckman Trust Award
Established 1989 Value approx $1100 each
Awarded to an outstanding student in the Faculty of Music in any undergraduate program. *1996-97 Ron De Jager, Patricia Empringham*

Clementina Sauro Memorial Award
Established 1980 Value approx $130
Awarded to a student majoring in Music Education who has demonstrated proficiency in voice, and who shows promise of being an effective teacher of vocal music.
1996-97 Lisa Nyman

Peter Screaton Skinner Prize
Established 1966 Value approx $100
The annual income from a fund established by the friends of the late Peter Screaton Skinner, to be awarded to an organ student enroled in a program leading to the Bachelor of Music degree. *1996-97 Jennifer Hoover*

St. John's Music Ltd. Scholarship
Established 1972 Value $500
Awarded to a student in 1st, 2nd or 3rd year whose applied music major is a woodwind, brass or percussion instrument, who registers in the Music Education program the subsequent year, and who states the intention to enter the teaching profession. *1996-97 Katherine Dobson*

Argero Stratas Scholarship
Established 1965 Value $500
Awarded to a student in the Performance programs who demonstrates artistic merit in voice. Awarded alternately in the Faculty of Music and the Royal Conservatory of Music.
1996-97 RCM

Norman & Hinda Tobias Memorial Scholarship
Established 1975 Value approx $500
Awarded to an outstanding student in the Performance programs whose major is a woodwind instrument. *1996-97 Julia Lockhart*

Healey Willan Memorial Scholarship
Established 1991 Value $500
Awarded to a student of high academic standing entering third or fourth year. Pereference will be given to students in Theory-Composition. *Not awarded in 1996.*

Women's Art Association of Canada Margaret Maude Phillips Award
Established 1981 Value $1700
Awarded to a 3rd-year Music Education student entering 4th year in the autumn, and who intends teaching in secondary school.
1996-97 Lindsay McWaters

Don Wright Scholarship (Arranging)
Established 1980 Value $800
Awarded to a student who demonstrates accomplishment in the field of Music Arranging or Jazz. Preference will be given to a student in the Music Education program. Gift of Mr. Don Wright. *1996-97 Bob Shields*

Ken Young Scholarship, Guitar Society of Toronto Value $800
Awarded to a 3rd or 4th year guitar student in any program. *1996-97 Aaron Brock*

FACULTY OF MUSIC GRADUATING SCHOLARSHIPS

Douglas Bodle - St. Andrew's Award
Established 1994 Value approx. $1000
For a student who, upon graduating from the Performance progam in Voice, is deemed to have the strongest potential in the area of oratorio or concert repertoire. The award is to assist the student in post-graduate work or training related to these disciplines. *1996 Jennifer Panasiuk*

Eaton Graduating Scholarship
Established 1948 Value $3000
To assist a student at the beginning of a professional career, the Eaton Graduating Scholarship, the gift of the Eaton Foundation, is awarded each year to the graduating student in the Performance degree or diploma program who has attained the highest proficiency in the graduating year.
1996 Andrew Downing

William Erving Fairclough Scholarship
Established 1966 Value approx $1000

The estate of the late Lathan True provides a scholarship in memory of the late William Erving Fairclough. This scholarship is for holders of the degree of Bachelor of Music in the University of Toronto for the purpose of studying organ playing or advanced composition in the United States or Europe. The award may be renewed for a second or third year.
1996 Michelle Bird

W O Forsyth Memorial Scholarship
Established 1970 Value $2000
Awarded to the Performance degree or diploma student, majoring in piano, whose work is most meritorious. The award is intended to enable the winner to pursue further musical study.
1996 Gregory Oh

Neil D Graham Scholarship
Established 1986 Value approx $1400
Awarded to a graduating student in any full-time degree program who has attained the highest proficiency in the graduating year.
1996 Henry Li

Music Alumni Graduating Scholarship
Established 1988 Value $1000 each
1996 Thomas Brett, Teri Dunn

Women's Art Association of Canada Luella McCleary Award
Established 1974 Value $2000
Awarded to an outstanding woman student in the graduating class in the performance or opera programs. *1996 Michelle Neville*

OPERA DIVISION

The following awards are offered only to students registered full-time in the Opera Diploma program of the Faculty of Music.

BURSARIES

Opera Division Bursaries
Awarded on the basis of financial need. These bursaries are available to full-time students in the Opera Diploma program.

OPERA DIVISION SCHOLARSHIPS

Edith Binnie Memorial Scholarship
Established 1995 Value $1000
To be awarded to a singer or student repetiteur of the Opera Division. *1996-97 Michael Colvin*

Frederick Malcolm Croggon Scholarship
Established 1986 Value approx $650
Established in memory of Frederick Malcolm Croggon, to commemorate his long-standing interest in the Faculty of Music's operatic activities. *1996-97 Sung Chung*

John & Margaret Eros Memorial Scholarship
Established 1973 Value $550
1996-97 Michael Colvin

The Regan Grant Memorial Scholarship
Established 1992 Value $500
In memory of the late Regan Grant, a student of the Opera Division. *1996-97 Raymond Giesbrecht*

Helen & Arthur Kennedy Scholarship
Established 1984 Value $1800
Awarded annually to a gifted student, or to an outstanding production trainee.
1996-97 Emily Hamper

Harold A. Kopas Charitable Foundation
Established 1985 Value $1500
1996-97 David Pomeroy

Felix & Ruth Leberg Scholarship
Established 1987 Value approx $900
Awarded to a student registered full-time in any year of the Opera Diploma program, with preference given to an outstanding student entering first year. *1996-97 Jooryun Kim*

Ruby Mercer Opera Fellowship
Established 1986 Value approx $2000
To be offered to an outstanding singer in the Opera program of the Faculty of Music. In addition to talent and merit, the financial needs of the student may be taken into account in awarding the Fellowship. *1996-97 Marian Sjolander*

John Pump Opera Scholarship
Established 1985 Value approx $145
Awarded anually to a gifted singer entering the first year of studies in the Opera Diploma program. *1996-97 Jooryun Kim*

The Daniel Stainton Memorial Scholarship
Established 1993 Value $1000
1996-97 Eric Shaw

University of Toronto Women's Association Scholarship
Established 1994 Value $500
1996-97 Maria Kowan

CANADIAN OPERA WOMEN'S COMMITTEE SCHOLARSHIPS

Adamson-Lovett Performance Award
Established 1995 Value $1000
Awarded to a student in their final year.
1996-97 Maria Kowan

The Marjorie Blaser Memorial Scholarship
Established 1994 Value $1000
1996-97 Liesel Fedkenheuer

Canadian Opera Women's Committee Scholarship
Established 1980 Value $1000 X 2
To be awarded annually to exceptionally talented students. *1996-97 Michelle Neville, Karen Baumgartel*

COWC Past Presidents' Scholarship
Established 1987 Value $1000
1996-97 Monette Gould

Canadian Opera Junior Women's Committee Scholarship
Established 1981 Value $1000
Awarded to a student registered full-time in the Opera Diploma program in the Faculty of Music. *1996-97 Mary Bella*

Anne Craine Memorial Scholarship
Established 1994 Value $1000
1996-97 Arlene Simmonds

Gladys & Lloyd Fogler Scholarship
Established 1995 Value $500
1996-97 Stephen King

Herman Geiger-Torel Operatic Scholarship
Established 1978 Value $1000
This scholarship, created to honour the many contributions of Dr Torel to opera in Canada, will be awarded to an exceptionally talented student. *1996-97 Olga Primak*

Senator & Mrs Jerry S. Grafstein Scholarship
Established 1995 Value $1000
Awarded to a new student. *1996-97 Colin Roche*

Mr & Mrs Al Green Scholarship
Established 1996 Value $500
1996-97 Maria Lamont

Andrew MacMillan Scholarship
Established 1978 Value $650
Awarded annually to a singer in the Opera Diploma program on the basis of merit.
1996-97 Sergei Stilmachenko

Russell & Evlyn Payton Scholarship
Established 1978 Value $1000
Awarded to a student demonstrating exceptional talent. *1996-97 Ani Imastounian*

Mr & Mrs Vincent P. Paul Scholarship
Established 1995 Value $500
1996-97 Raymond Giesbrecht

COWC Dr F Guenther Stahl Memorial Scholarship Value $1000
1996-97 Jooryun Kim

COWC Judy Stephenson Memorial Scholarship
Established 1995 Value $1000
1996-97 Stephen King

Sarah Symons Scholarship
Established 1996 Value $500
1996-97 Olga Primak

Mariss Vetra Memorial Scholarship
Established 1978 Value $1000
The annual winner may be asked to perform at a recital or other COWC fund-raising function, without a fee. The award is restricted to Canadian citizens and permanent residents.
1996-97 Gregory Dahl

Arnold Walter Opera Scholarship
Established 1977 Value $1000
Awarded to an exceptionally talented student.
1996-97 David Jefferies

Mary A. Yaremko Scholarship
Established 1994 Value $1000
1996-97 Sung Chung

OPERA DIVISION GRADUATING SCHOLARSHIPS

COWC Distinguished Graduate Scholarship *Established 1985* Value $1500
1996 Linda Karry

The following Faculty of Music awards are also available to students registered full-time in the Opera Diploma program: (consult the individual listing for each award)

Fiorenza Drew Fellowship; Irene Jessner Scholarship; Paul H Mills Scholarship; Luciano Pavarotti Scholarship; Women's Art Association Luella McCleary Award (graduating)

OTHER AWARDS

University of Toronto Scholars Program
Established 1992 Value $1500
Recognizes highest academic achievement in Years 1, 2 & 3 of any program. *1996 Stephen King-Hei Tam, David A. Braid, Margaret E. Walker*

Imperial Order Daughter of the Empire Scholarship Value $750
Awarded to students enroled in a performance degree or diploma program in any recognized school of music in Ontario. Recipients must be Canadian citizens. Nomination to be submitted by the Scholarships & Awards Committee by September 1st. *Not awarded 1996*

Pandit Jasraj Endowment Fund
Established 1995 Value approx $500
To promote the study of East Indian Classical Music at the Faculty of Music, University of Toronto. The award is to be given annually to a graduate student studying East Indian Classical Music. If in a particular year these conditions cannot be met, the award may be given to an undergraduate student studying East Indian Classical Music or be used to purchase East Indian Classical Instruments.
1996-97 Margaret Walker

John Weinzweig Graduate Scholarship
Established 1988 Value $1000
Awarded to a graduating student in Composition in the Mus M or Mus Doc program, who exhibits creative talent of a high order. *1996 Michael Janzen*

FUTURE SCHOLARSHIPS

Robert & Jean Elliott McBroom Scholarship
Established 1997
Endowed through the Estate of Robert and Jean Elliott McBroom in 1997. These scholarships will support deserving and talented students of Composition, Pianoforte or Voice. Academic achievement and financial need will be considered.

Hermes Canada & Duke Ellington Society Jazz Scholarship
Established 1996
Donated by Hermes Canada and the Duke Ellington Society, the award is to be given to an outstanding first year student entering the Jazz program.

The Elmer Iseler Fellowships - A National Scholarship
Established 1997
Endowed in 1997 by Mr. & Mrs. Vern and Elfrieda Heinrichs in honour of Elmer Iseler, the "Dean of Canadian Choral Music", undergraduate scholarships and graduate fellowships related to the study of choral conducting will be awarded annually to deserving students. Financial need will also be considered.

Greta Kraus Scholarships
Established 1997
Endowed in 1997 by the friends and colleagues of Greta Kraus in honour of her ninetieth year. These scholarships will be awarded to extraordinarily gifted students, preference in the area of Voice performance. Financial need will be considered.

The Lois Marshall Memorial Scholarships
Established 1997
In loving memory of a consumate artist and an inspiring teacher; family, friends, colleagues and students of Lois Marshall endowed memorial scholarships in February 1997. These undergraduate scholarships in Voice will honour the memory of a great singer and teacher, and enable young singers of the future to realize their talents and ambitions.

Irene Norman Organ Bursary
Established 1996
Endowed in 1996 by Irene Norman and friends, the award will support an undergraduate majoring in organ, who demonstrates financial need, excellent musicianship and, a wide range of humanitarian and cultural interests.

The Donna Sherman Prize
Established 1996
To be awarded to the best soprano in Music Education. If in a particular year these conditions cannot be met, the award should be given to the best singer with an interest in teaching.

William Solomon Memorial Award
Established 1997
Established in honour of a man who could not pursue his love of music through formal studies, this award is to assist any student. Financial need will also be considered.

Avedis Zildjian Percussion Scholarship
Established 1997
Endowed in 1997 by the Avedis Zildjian Company, the scholarship is to be given annually to a percussionist, jazz or classical, or to be shared by both. Financial need will be considered.

As we went to press the following scholarships were endowed by new donors to the Faculty of Music. Terms and conditions are being developed in order that scholarships may be awarded in Spring of 1998.

Grad'97 Faculty of Music Scholarship Award
The Marnie May Scholarship

The H.D. McKellar Voice Scholarship

The Faculty of Music Undergraduate Campaign Scholarship

OPERA SCHOLARSHIPS

COWC Musical Director's Discretionary Scholarship Fund
Established 1997
Endowed by the Canadian Opera Women's Committee in 1997, these awards will be given to Opera Division students based on singing talent and financial need.

Dr. Viola Lobodowsky Opera Scholarship
Established 1997
Endowed in 1997, preference for awarding this scholarship will be given to singers who need financial support to enter the Opera Division.

GRADUATE SCHOLARSHIPS

Eaton Graduate Scholarship
Established 1997
Endowed in 1997, the Eaton Graduate Scholarship(s) will be given to graduate students based on performance excellence and academic standing. Financial need will also be considered.

Doris Lau Faculty of Music Graduate Scholarship
Established 1997
Endowed by Doris Lau in 1997, the awards will be given to graduate students based on musical promise or academic standing. Financial need will also be considered.

The Iannis Xenakis Fellowships in Composition
Established in 1997
Endowed in 1997 by Cinespace Studios and the Mirkopoulos family in honour of Iannis Xenakis, graduate fellowships will be awarded to graduate students in Composition. Financial need will also be considered.

GOVERNMENT STUDENT ASSISTANCE PLANS

Full-Time Students

Ontario Student Loans Plan: The Ontario Student Assistance Program (OSAP) is available to Ontario residents who are Canadian citizens or permanent residents to assist with educational and living expenses. OSAP loans are interest-free and non-repayable while the student remains enroled in full-time studies. The Loan Forgiveness Program provides the partial forgiveness of loans at graduation for students who have incurred large debt loads.

Information concerning the eligibility and assessment criteria may be obtained from Admissions and Awards, 214 College St, University of Toronto (416) 978-7950. Application forms are available from the Faculty and Admission and Awards. It is recommended that returning students apply for OSAP assistance by May 31 and that new students apply for OSAP assistance by June 30.

Ontario Work-Study Plan: This program is funded by the University and the Ministry of Education and Training, and provides on campus, part-time employment to students with financial need in second year or higher. Eligibility information and applications are available from Admissions and Awards.

Ontario Bursary for Students with Disabilities: Non-repayable assistance is available for full-time and part-time OSAP recipients who have special educational expenses as a result of a disability. Information and applications are available from Admissions and Awards.

Part-Time Students:
Part-time students may also apply for OSAP assistance. However, the following programs may be of greater benefit in certain situations: The Federal Government has established a loan program for part-time students. Unlike OSAP loans, part-time Canada Student Loans are re-payable begining 30 days after the loan is received.

The Ontario Special Bursary Plan provides assistance to part-time students in serious fincial need. Bursaries cover direct educational expenses such as tution, books and transportation. Further information and application forms may be obtained from Admissions and Awards.

DEGREE AND DIPLOMA PROGRAMS

Degree and diploma programs offered in the Faculty of Music are listed below:

1 **Bachelor of Music** (MUS.BAC.)
Composition, p 30
History & Culture of Music, p 29
Music Education, p 28
Theory, p 31

2 **Bachelor of Music in Performance** (MUS.BAC.PERF.), p 32

3 **Artist Diploma** (ART.DIP.MUS.), p 41

4 **Diploma in Operatic Performance** (DIP.OP.PERF.), p 47

Bachelor of Arts (Music Specialist)
Information about this program is contained in the Faculty of Arts and Science Calendar.

Graduate Degrees in Music
The Graduate Department of Music offers programs leading to degrees in:

Master of Music (MUS.M.)
Composition
Music Education
Performance

Master of Arts (M.A.)
Musicology

Doctor of Music (MUS.DOC.)
Composition

Doctor of Philosophy (PH.D.)
Musicology

Further information concerning Graduate programs is contained in the Calendar of the School of Graduate Studies.

PROGRAM REQUIREMENTS

BACHELOR OF MUSIC DEGREE PROGRAMS

General Information

Concentration in the Performance degree and Artist Diploma programs begins in the first year.

Concentration in the Composition, History & Culture, Music Education and Theory programs begins in second year; students are assisted by the staff at the end of first year in choosing a concentration, only one of which may be selected. Minor concentrations are available in Composition and in History & Culture, beginning in third year.

Students must be registered in 12 to 20 units per year; those with a B standing or higher may petition to take more than 20 units.

Basic Music courses are **required**, and taken in the year specified, unless advanced standing or transfer credit has been received. The Basic Music courses are: Introduction to Music and Society, Historical Survey I & II, Materials of Music, Sight Singing and Rhythmic Training, Dictation, Keyboard Skills, Applied Music and Required Ensemble. These courses are designed to establish a basic level of musical knowledge and skill relevant to all concentrations. **Basic Music courses are *required*, and may not be dropped.**

A required minimum of four and a permitted maximum of six **Arts & Science** courses is designated for the degree with the exception of the concentration in History & Culture which requires at least six. A full Arts & Science course earns 3.0 units; a half-course, 1.5 units, regardless of the hours per week.

Students are free to choose from any of the courses in the Arts & Science Calendar, provided prerequisites and corequisites are met. Courses with the prefix MUS are not available to Faculty of Music students.

A **Music Elective** is any Faculty of Music course (excluding Basic Music courses) that is not required by the student's major concentration. Students completing a Minor Concentration are not required to enrol in any Music Electives.

NOTE: In the Program outlines listed in the following pages, unit values enclosed in parentheses, e.g. (1.5), indicate that the course is not required for that specific program. Required Basic Music courses are printed in bold type on the following charts.

BACHELOR OF MUSIC MUSIC EDUCATION	Year	Units per Year 1	2	3	4
HMU111H **Introduction to Music & Society**		1.5			
HMU225H, HMU226H, HMU elective **Historical Survey I & II**			4.5		
PMU184Y, 284Y, 384Y, 484Y **Applied Music**		1.5	1.5	1.5	1.5
PMU173Y/175/183/187/190/192/195/197/198Y etc **Major Ensemble**		2	2	2@	2@
TMU100Y, 200Y, 302H/303H **Materials of Music**		2	2	1.5	
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**		1	1		
TMU103Y, 203Y **Dictation I & II**		1	1		
TMU105Y/107Y, EMU207Y/EMU355Y **Keyboard Harmony or Skills**		1	1		
EMU130Y Intro to Vocal & Choral Music		2			
EMU150Y, 151H, 152H Instrumental: Violin & Viola, Clarinet, Trumpet		2			
EMU275Y Foundations of Music Education			2		
PMU380Y Conducting				2	
Electives-Music Education* (Select from list below - 12.0 units)			2	5	5
Music Electives *(4.5 units total)*				1.5	3
Arts & Science Electives		3	3	3	3
TOTAL UNITS: 68.0		17.0	20.0	16.5	14.5

@ PMU396Y/496Y Opera Chorus is a major ensemble option by audition in Years 3 &4.

Music Education Electives (select 12.0 units)*

Notes:

1 EMU courses taken in Yr 1 may be credited to the Mus Ed concentration when it begins in Yr 2.
2 Mus Ed majors may give a solo or joint recital in Yr 4.
3 PMU138Y/336Y not available to Music Education students in 1996-97.
4 Violin and viola majors must substitute EMU350F and EMU351S for EMU150Y. Clarinet majors must substitute another woodwind course (EMU353H, 354H, 357H, 358H) for EMU151H. Trumpet majors must substitute another brass course (EMU252H, 254H, 256H) for EMU152H.

* Maximum units credited to Mus Ed concentration. Additional units earned may count as Music Electives.

	Max. Units
Instrumental Classes **Strings:** EMU250Y/350F/351S/450S **Woodwinds:** EMU153H/353H/354H/357H/358H **Percussion:** EMU352Y **Brass:** EMU252H/254H/256H **Guitar:** EMU154H	5.0 0.5
EMU330Y/430Y Choral Tech I & II	4.0
EMU231Y Vocal Techniques	1.0
EMU401C/402C Choral Studies I & II	2.0

EMU356Y/456Y	Band & Orch Tech I & II	5.0	
EMU372Y	Movement & Dance	6.0	
EMU370/470Y	Elem Music Education I & II		
EMU301Y	Intro to Research in Mus Ed	1.5	
EMU317Y	Orchestration	2.0	
EMU359H	Jazz Education	1.5	
EMU360H	Jazz Improvisation	1.5	
PMU264Y, 265Y, 266Y, 267Y, 268Y, 269Y	World Music Ensemble	4.0	
EMU371Y	Alt Meth Mus Ed	1.5	
EMU417F	Jazz Arranging	1.0	
EMU461Y	Mus Ed in Cultural Perspective	1.5	
EMU475Y	Seminar in Mus Ed	2.0	
PMU135/138Y/336Y	Diction Classes	3.0	
PMU260Y/360Y	Teaching Meth-Piano I & II	3.0	
PMU361Y	Teaching Methods-Voice	1.0	
PMU480Y	Conducting	2.0	

Note: 2 units may be counted as Mus. Ed. electives

NOTE: Music Education students wishing to pursue a special interest in Jazz are encouraged to consult with the Coordinator of Music Education and the Director of Jazz Studies during their first year to develop an appropriate

BACHELOR OF MUSIC HISTORY & CULTURE	Year	Units per Year 1	2	3	4
HMU111H Introduction to Music & Society		1.5			
HMU225H, HMU226H, HMU elective Historical Survey I & II			4.5		
PMU184Y, 284Y Applied Music		1.5	1.5		
PMU173Y/175/183/187/190/192/195/197/198Y etc* Major Ensemble		2	2	(2)	(2)
TMU100Y, 200Y, 302H/303H Materials of Music		2	2	1.5	
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II		1	1		
TMU103Y, 203Y Dictation I & II		1	1		
TMU105Y/107Y Keyboard Harmony or Keyboard Skills		1			
HMU330, 331, 333, 430, 431, 432, 433H Topics in History & Culture			1.5	4.5	4.5
HMU Music History Electives**				3	3
TMU-one 300/400 level course				1.5-3	
One language other than English, approved by the Division				3	
Arts & Science Electives *(15 units total)*		3	3	3	6
Music Electives *(6 units total)*		1	1	2	2
TOTAL UNITS: 65.5-67		14.0	17.5	18.5-20	15.5

* Ensembles taken in 3rd and 4th years may be counted as Music Electives (Applied Music is no longer available in 3rd & 4th year of this program).

** Students intending to apply for the one-year M.A. in Musicology are advised that HMU223H and HMU332H are prerequisites, and that two languages other than English are required for graduation. (See Calendar, School of Graduate Studies.)

HISTORY & CULTURE MINOR PROGRAM – Years 3 and 4

Topics in History & Culture (5 courses only) 7.5 units: Music History Electives 3.0

BACHELOR OF MUSIC COMPOSITION Year	Units per Year 1	2	3	4
HMU111H Introduction to Music and Society	1.5			
HMU225H, HMU226H, HMU elective Historical Survey I & II		4.5		
PMU184Y, 284Y Applied Music	1.5	1.5		
PMU173Y/175/183/187/190/192/195/197/198Y* etc Major Ensemble	2	2	(2)	(2)
TMU100Y, 200Y, 302H/303H Materials of Music	2	2	1.5	
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1		
TMU103Y, 203Y Dictation I & II	1	1		
TMU105Y/107Y Keyboard Harmony or Keyboard Skills	1			
TMU110Y, 210, 310, 410Y Composition	(2)	3	3	3
TMU316H, 317H Counterpoint			3	
TMU307H Analytical Technique			1.5	
TMU314Y Orchestration			3	
PMU380Y Conducting				2
HMU Electives and/or TMU318H/TMU401F** (except HMU110Y, 133H, 204H / HMU111F, 225H, 226H)			3	3
Arts & Science Electives	3	3	3	3
Music Electives: including TMU111F/TMU127H/ TMU305F/S/TMU312S/TMU313Y *(6 units total)*	1.5			5
TOTAL UNITS: 66.5	14.5	18.0	18	16

* Ensembles may be counted as general music electives in 3rd and 4th years. (Applied Music is no longer available in 3rd & 4th year of this program.)

** 6 units to be drawn from HMU and TMU318H, 401F

BACHELOR OF MUSIC COMPOSITION

Admission to the program is based on demonstrable achievement in composition. Applicants for Composition Major will be interviewed by members of the Composition staff before the end of Year 1; for the Composition Minor program, before the end of Year 2.

Composition students are expected to attend the Composition Workshops, StudentComposers' Concerts and selected rehearsals of the Contemporary Music Ensemble.

COMPOSITION MINOR PROGRAM — Years 3 and 4

TMU211Y, 311Y	Composition	6.0 units
TMU316H, 317H	Counterpoint	3.0
TMU314Y	Orchestration***	3.0

*** EMU317Y may be substituted when major concentration is Music Education.

BACHELOR OF MUSIC THEORY	Year	Units per Year 1	2	3	4
HMU111H **Introduction to Music & Society**		1.5			
HMU225H, HMU226H, HMU elective **Historical Survey I & II**			4.5		
PMU184Y, 284Y **Applied Music**		1.5	1.5		
PMU173Y/175Y/183/187/190/192/195/197/198Y etc* **Major Ensemble**		2	2	(2)	(2)
TMU100Y, 200Y, 303H **Materials of Music**		2	2	1.5	
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**		1	1		
TMU103Y, 203Y **Dictation I & II**		1	1		
TMU105Y/107Y **Keyboard Harmony or Keyboard Skills**		1			
TMU316H, 317H, 318H Counterpoint				3	1.5
TMU307H Analytical Technique				1.5	
TMU314Y Orchestration				3	
TMU207H OR PMU380Y Keyboard Harmony OR Conducting					1.5-2
TMU401H Intro to Schenkerian Analysis					1.5
9.0 units drawn from the following: TMU127H/TMU312S/HMU courses (excluding HMU110Y, 133H, 204H / HMU111F, 225H,226H)			3	3	3
Arts & Science Electives		3	3	3	3
Music Electives: TMU111F/305H/313Y *(6 units total)*		1.5	1.5		2
TOTAL UNITS: 64-64.5		14.5	19.5	17	14-14.5

* Ensembles taken in 3rd and 4th year may be counted as Music Electives (Applied Music is no longer available in 3rd & 4th year of this program).

BACHELOR OF MUSIC (PERFORMANCE)

The Performance Degree Program is designed for those students interested in performing careers as solo, chamber or orchestral musicians. To obtain the degree, students must be registered in 12 to 20 units per year and must fulfill all of the requirements outlined below. Students with B standing or higher may petition to take more than 20 units in one year.

A required minimum of four and a permitted maximum of six Arts & Science courses is designated for the degree. Full courses earn 3.0 units, half-courses 1.5 units. Music courses listed in the Arts & Science Calendar with the prefix MUS are not available to Faculty of Music students.

Note: Students in the Mus.Bac. Performance and Artist Diploma programs who fail either the juried examination or the term mark for PMU185Y or PMU285Y will not be permitted to continue in the Performance program. Students may petition to repeat their jury in the event of a failed mark.

BACHELOR OF MUSIC (PERFORMANCE) ORGAN	Year	Units per Year 1	2	3	4
>HMU111H **>Introduction to Music & Society**		1.5			
>HMU225H, HMU226H, HMU elective **>Historical Survey I & II**			4.5		
>PMU185, 285, 385, 485Y **>Applied Music**		3	3	3	3
>TMU100Y, 200Y, 302H/303H **>Materials of Music**		2	2	1.5	
>TMU101Y, 201Y **>Sight Singing & Rhythmic Training I & II**		1	1		
>TMU103Y, 203Y **>Dictation**		1	1		
>TMU105Y, 304H* **>Keyboard Harmony**		1			1.5*
> EMU130Y, 330Y >Intro Vocal, Choral/Choral Tech I		2		2	
PMU173Y/175Y/192Y/197Y etc **Choral Ensemble**		2	2	2	(2)
PMU287Y, 387Y, 487Y (optional) Historical Performance Ensembles			(1)	(1)	(1)
>PMU357Y, 457Y* >Improvisation				1	1*
PMU377Y, 477Y Departmental Literature				1	1
>PMU380Y >Conducting					2
PMU388Y Harpsichord					1

	Year	Units per Year 1	2	3	4
>TMU316H, 317H >Counterpoint				3	
PMU460Y Teaching Methods-Organ					1
TMU307H Analytical Technique					1.5
PMU399Y, 499Y Recital				1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance					(1)
>Arts & Science Electives		3	3	3	3
TOTAL UNITS: 65.0-65.5		16.5	16.5	17.5	14.5-15

* one of TMU304H/PMU457Y only

Note: courses marked > above are also required for the Organ with Church Music Option. Additional required courses for this program are listed below.

BACHELOR OF MUSIC (PERFORMANCE) ORGAN WITH CHURCH MUSIC OPTION
The following courses are in addition to those marked > in the listings for Organ Performance above.

	Year	Units per Year 1	2	3	4
PMU173Y/175Y/192Y/197Y etc Choral Ensemble		2	2	2	2
EMU231Y Voice Techniques				1	
PMU287, 387, 487Y (optional) Historical Performance Ensembles			(1)	(1)	(1)
TST-Introductory Worship course**			1.5		
TST-Church Music course**				1.5	
TST-History of Liturgy courses**			1.5	1.5	
TST-Theology/Hist.Doctrine courses**					3
TOTAL UNITS: 69.5		16.5	19.0	19.5	14

** Details and advice about TST course selections should be obtained from the Registrar, Toronto School of Theology, 47 Queen's Park Crescent E., 978-4040.

BACHELOR OF MUSIC (PERFORMANCE) PIANO & HARPSICHORD	Year	Units per Year 1	2	3	4
HMU111H **Introduction to Music & Society**		1.5			
HMU225H, HMU226H, HMU elective **Historical Survey I & II**			4.5		
PMU185Y, 285Y, 385Y, 485Y **Applied Music**		3	3	3	3
TMU100Y, 200Y, 302H/303H **Materials of Music**		2	2	1.5	
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**		1	1		
TMU103Y, 203Y **Dictation**		1	1		
TMU105Y **Keyboard Harmony**		1			
PMU163Y (263Y if 163Y mark less than 80%) Sight Reading		1	(1)		
PMU187Y, 287Y, 387Y** **Historical Performance Ensembles**		2	2	2	
PMU173Y/175Y/192Y/197Y* etc **Choral Ensemble**		2	2	(2)	(2)
PMU251Y, 351Y, 451Y* Piano-Instrumental Master Class			1.5	1.5	1.5
PMU252Y, 352Y, 452Y* Piano-Vocal Master Class			1.5	1.5	1.5
PMU260Y, 360Y* Teaching Methods-Piano I & II				2	1*
PMU376Y, 476Y Departmental Literature				1	1
PMU399Y, 499Y Recital				1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance					(1)
General Music Electives				3***	2***
Arts & Science Electives		3	3	3	3
TOTAL UNITS: 66.5		15.5	19.5	17.5	14

* piano only
** harpsichord only
*** Harpsichord majors need 6.0 units of General Music Electives
Note: Piano Performance majors must take both PMU251Y,252Y in Year 2; PMU351Y,352Y in Year 3; PMU451Y, 452Y in Year 4.

BACHELOR OF MUSIC (PERFORMANCE) VOICE	Year	Units per Year 1	2	3	4
HMU111H **Introduction to Music & Society**		1.5			
HMU225H, HMU226H, HMU elective **Historical Survey I & II**			4.5		
PMU185Y, 285Y, 385Y, 485Y **Applied Music**		3	3	3	3
TMU100Y, 200Y, 302H/303H **Materials of Music**		2	2	1.5	
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**		1	1		
TMU103Y, 203Y **Dictation**		1	1		
TMU107Y **Keyboard Skills**		1			
PMU135Y Lyric Diction		1			
PMU138Y Italian/English Master Class		1			
PMU173Y/175Y/192Y/197Y etc **Choral Ensemble**		2	2	2@	2+@
PMU240Y, 340Y, 440Y Lieder			1	1	1
PMU336Y (436Y optional) French Diction				1	(1)
PMU361Y (optional) Teaching Methods - Voice			(1)		
PMU387Y, 487Y (optional) Historical Performance Ensembles				(1)	(1)
PMU339Y (439Y optional) Oratorio				1	(1)
PMU394Y, 494Y* Opera/Music Electives*				5*	5*
PMU399Y, 499Y Recital				1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance					(1)
Arts & Science Electives		3	3	3	3
TOTAL UNITS: 67.5		16.5	17.5	18.5	15

* Admission to the Opera course is by special audition. Students not taking Opera must substitute an equivalent value of Music Electives.

\+ 2.0 units of Performance electives may be substituted for 4th-year Choral Ensemble. Please see the Registrar or Performance Office for list of options.

@ PMU396Y/496Y Opera Chorus is a major ensemble option by audition in Years 3 &4.

BACHELOR OF MUSIC (PERFORMANCE) BRASS, STRINGS, WOODWINDS	Year	Units per Year 1	2	3	4
HMU111H **Introduction to Music & Society**		1.5			
HMU225H, HMU226H, HMU elective **Historical Survey I & II**			4.5		
PMU185Y, 285Y, 385Y, 485Y **Applied Music**		3	3	3	3
TMU100Y, 200Y, 302H/303H **Materials of Music**		2	2	1.5	
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**		1	1		
TMU103Y, 203Y **Dictation**		1	1		
TMU107Y **Keyboard Skills**		1			
PMU190Y/195Y/198Y, etc **Major Ensemble (one only)**		2-3*	2-3*	2-3*	2-3*
PMU191Y (optional in Year 1) Chamber Music		(1)			
PMU291Y, 391Y, 491Y+ Chamber Music			1-2+	1-2+	1-2+
PMU378Y, 478Y or 379Y, 479Y Departmental Literature (one only) Not required of Saxophone or Euphonium Majors				1	1
PMU399Y, 499Y Recital				1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance					(1)
Music Electives				3	3-4***
Arts & Science Electives		3	3	3	3
TOTAL UNITS: 61.5		14.5	17.5	15.5	14

* two units fulfill ensemble requirement for major instrument; additional units earned may count as Music Electives.

\+ one unit fulfills Chamber Music requirement for the major instrument; additional unit earned may count as a Music Elective.

*** Saxophone and Euphonium majors must complete 4 units of General Music Electives.

BACHELOR OF MUSIC (PERFORMANCE) **MULTIPLE WOODWIND INSTRUMENTS** Year	Units per Year 1	2	3	4
HMU111H **Introduction to Music & Society**	1.5			
HMU225H, HMU226H, HMU elective **Historical Survey I & II**		4.5		
PMU185Y, 285Y, 384Y/385Y, 484Y/485Y **Applied Music***	3	3	1.5-3	1.5-3
TMU100Y, 200Y, 302H/303H **Materials of Music**	2	2	1.5	
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1		
TMU103Y, 203Y **Dictation**	1	1		
TMU107Y **Keyboard Skills**	1			
PMU190Y/195Y/198Y, etc **Major Ensemble****	2-4	2-4	2-4	2-4
PMU191Y, 291Y, 391Y, 491Y Chamber Music	(1)	1	1	1 Minor Instr.
EMU151F/S, 353F/S. 354F/S, 357F/S, 358F/S Instrumental Class***	1	1		
PMU 051F/S/Y 052F/S/Y(Cl) One instrument must 053F/S/Y 054F/S/Y(Fl) be taken as a minor to (+)055F/S/Y 056F/S/Y(Ob) remain in the program. 057F/S/Y 058F/S/Y(Sax) Credit by proficiency exam. 059F/S/Y 060F/S/Y (Bssn)			1-2	1-2
Music Electives			3.5	3
Arts & Science Electives	3	3	3	3
TOTAL UNITS: 59	15.5	18.5	13.5	11.5

* Applied music (major instrument) drops to 1.5 (1/2 hour to accomodate 1/2 hour lesson on minor instrument (1.5) Year 3 and 4.

** Two units fulfill ensemble requirement for major instrument; additional units earned may count as Music Electives.

*** These courses exist as offerings in the division of Music Education.

(+) Accumulated units within a calendar year or in the F/S sequence must not exceed 1.5 units for any one instrument.

BACHELOR OF MUSIC (PERFORMANCE) JAZZ STUDIES	Year	Units per Year 1	2	3	4
HMU111H **Introduction to Music and Society**		1.5			
HMU133H **History of Jazz**			1.5		
HMU225H, HMU226H **Historical Survey I & II**			3.0		
JMU100Y, 200Y, 300Y **Jazz & Traditional Materials**		2	2	2	
JMU101Y, 201Y, 301Y **Jazz & Traditional Ear Training**		2	2	2	
JMU104Y* **Jazz Keyboard Skills**		1*			
JMU185Y/285Y/385Y/485Y **Jazz Applied Major**		3	3	3@	3@
JMU189Y, 289Y, 389Y, 489Y** **Jazz Orchestra**				2	2
PMU173Y, 175Y, 190Y, 192Y, 195Y, 198Y etc** **Major Ensemble**		2**	2**		
JMU191Y, 291Y, 391Y, 491Y **Jazz Improvisation**		1	1	1	1
JMU192Y, 292Y, 392Y, 492Y **Small Jazz Ensemble**		1	1	1	1
JMU193Y, 293Y, 393Y, 493Y+ **Vocal Jazz Ensemble**				2+	2+
JMU317Y Jazz Arranging				(2)***	
JMU410Y Jazz Composition					(2)***
Music Electives					3
Arts & Science Electives		3	3	3	3
TOTAL UNITS: 66		16.5	18.5	16	15

* Required of all Jazz students except keyboard players.

** Major ensemble assignments will be made as a result of placement auditions. Where jazz majors are not placed in Jazz Orchestra or Vocal Jazz Ensemble, an alternate assignment will be made by the Director of Jazz Studies.

\+ Jazz Voice majors only

*** (Optionial) Must substitute the appropriate number of music electives if not taking JMU317Y or JMU410Y

@ Jazz majors must successfully complete recital requirements in third and fourth year in order to receive a passing grade in applied music.

Note: Jazz Performance students wishing to pursue a special interest in music education are encouraged to consult with the Director of Jazz Studies and the Coordinator of Music Education during their first year to develop an appropriate program.

BACHELOR OF MUSIC (PERFORMANCE) HARP, PERCUSSION	Year	Units per Year 1	2	3	4
HMU111H **Introduction to Music and Society**		1.5			
HMU225H, HMU226H, HMU elective **Historical Survey I & II**			4.5		
PMU185Y, 285Y, 385Y, 485Y **Applied Music**		3	3	3	3
TMU100Y, 200Y, 302H/303H **Materials of Music**		2	2	1.5	
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**		1	1		
TMU103Y, 203Y **Dictation**		1	1		
TMU107Y **Keyboard Skills**		1			
PMU190Y/195Y/198Y etc **Major Ensemble (one only)**		2-3*	2-3*	2-3*	2-3*
PMU191, 291, 391Y (optional) Chamber Music		(1)	(1-2)	(1-2)	
PMU491Y Chamber Music					1-2**
PMU399Y**, 499Y Recital				1**	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance					(1)
Music Electives				4-5+	4-5+
Arts & Science Electives		3	3	3	3
TOTAL UNITS: 59.5		14.5	16.5	14.5	14

* two units fulfill ensemble requirement for major instrument; additional units earned may count as Music Electives.
** not required of Harp Majors.
\+ Harp Majors must complete 5 units of Music Electives.

BACHELOR OF MUSIC (PERFORMANCE) GUITAR, LUTE, RECORDER, FREE BASS ACCORDION	Year	Units per Year 1	2	3	4
HMU111H **Introduction to Music & Society**		1.5			
HMU225H, HMU226H, HMU elective **Historical Survey I & II**			4.5		
PMU185Y, 285Y, 385Y, 485Y **Applied Music**		3	3	3	3
TMU100Y, 200Y, 302H/303H **Materials of Music**		2	2	1.5	
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**		1	1		
TMU103Y, 203Y **Dictation**		1	1		
TMU107Y **Keyboard Skills**		1			
PMU183, 283, 383Y **Guitar Orchestra***		2*	2*	2*	
PMU187Y, 287Y, 387Y+ **Historical Performance Ensembles**		2+	2+	2+	
PMU173Y/175Y/192Y/197Y etc** **Choral Ensemble**		2**	2**	2**	(2)
PMU391Y, 491Y (optional) Chamber Music				(1)	(1)
PMU399Y, 499Y Recital				1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance					(1)
General Music Electives (16.5 units total)		1.5	3	6	6
Arts & Science Electives		3	3	3	3
TOTAL UNITS: 65		16.0	19.5	16.5	13

* guitar only
** accordion only
\+ lute, recorder only
Note: Guitar Majors not enrolled in PMU183, 283, 383Y will enrol in PMU173/175/192/197, 273/275/292/297, 373/375/392/397Y.

ARTIST DIPLOMA PROGRAMS

The Artist Diploma Program is designed to prepare performing artists. To complete this three-year program, students must obtain satisfactory standing in the courses specified. Minimum course-load per year is 10 units. The Artist Diploma Program is is not available in Organ or Jazz Studies.

The Artist Diploma program is not open to students completing, or who have received

ARTIST DIPLOMA PIANO	Units per Year 1	2	3
HMU111H Introduction to Music & Society	1.5		
HMU225H, HMU226H, HMU elective Historical Survey I & II		4.5	
PMU185Y, 285Y, 385Y Applied Music	3	3	3
TMU100Y, 200Y, 302H/303H Materials of Music	2	2	1.5
TMU101Y, 201Y Sight Singing & Rhythmic Training I & II	1	1	
TMU103Y, 203Y Dictation	1	1	
TMU105Y Keyboard Harmony	1		
PMU163Y (263Y if 163Y mark less than 80%) Sight Reading	1	(1)	
PMU173Y/175Y/192Y/197Y etc Choral Ensemble	2	2	(2)
PMU260Y, 360Y Teaching Methods I & II		2	1
PMU351Y, 451Y Piano-Instrumental Master Class		1.5	1.5
PMU352Y, 452Y Piano-Vocal Master Class		1.5	1.5
PMU376Y, 476Y Departmental Literature		1	1
PMU399Y, 499Y Recital		1	1
PMU499S 2nd recital or major orchestral/chamber appearance			(1)
Music Electives			1.0
TOTAL UNITS: 44.5	12.5	20.5	11.5

a Mus.Bac. degree from the Faculty of Music, University of Toronto.

Note: Students in the Artist Diploma programs who fail either the juried examination or the term mark for PMU185Y or PMU285Y will not be permitted to continue in the program. Students may petition to repeat their jury in the event of a failed mark.

ARTIST DIPLOMA HARPSICHORD	Units per Year Year 1	2	3
HMU111H **Introduction to Music & Society**	1.5		
HMU225H, HMU226H, HMU elective **Historical Survey I & II**		4.5	
PMU185Y, 285Y, 385Y **Applied Music**	3	3	3
TMU100Y, 200Y, 302H/303H **Materials of Music**	2	2	1.5
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1	
TMU103Y, 203Y **Dictation**	1	1	
TMU105Y **Keyboard Harmony**	1		
PMU163Y (263Y if 163Y mark less than 80%) Sight Reading	1	(1)	
PMU187Y, 287Y **Historical Performance Ensembles**	2	2	
PMU260Y (360Y ...) Teaching Methods I & II		2	(1)
PMU376Y, 476Y Departmental Literature		1	1
PMU399Y, 499Y Recital		1	1
PMU499S 2nd recital or major orchestral/chamber appearance			(1)
Music Electives			1.5
TOTAL UNITS: 38.0	12.5	17.5	8

ARTIST DIPLOMA VOICE	Units per Year Year 1	2	3
HMU111H **Introduction to Music & Society**	1.5		
HMU225H, HMU226H, HMU elective **Historical Survey I & II**		4.5	
PMU185Y, 285Y, 385Y **Applied Music**	3	3	3
TMU100Y, 200Y, 302H/303H **Materials of Music**	2	2	1.5
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1	
TMU103Y, 203Y **Dictation**	1	1	
TMU107Y **Keyboard Skills**	1		
PMU135Y Lyric Diction	1		
PMU138Y Italian/English Master Class	1		
PMU187, 287, 387Y (optional) Historical Performance Ensembles	(1)	(1)	(1)
PMU173Y/175Y/192Y/197Y etc **Choral Ensemble**	2	2	(2)+@
PMU240Y, 340Y Lieder		1	1
PMU336Y French Diction			1
PMU339Y (439Y optional) Oratorio		1	(1)
PMU361Y (optional) Teaching Methods - Voice			(1)
PMU394Y* Opera / Music Electives*			5*
PMU399Y, 499Y Recital		1	1
PMU499S 2nd recital or major chamber/operatic/orchestral appearance			(1)
TOTAL UNITS: 44.5	13.5	16.5	14.5

* Admission to this course is by special audition. Students not taking PMU394Y will substitute an equivalent value of Music Electives.

\+ 2.0 units of Performance electives may be substituted for 3rd-year Choral Ensemble. Please see the Registrar or Perform ance Office for list of options.

@ PMU396Y/496Y Opera Chorus is a major ensemble option by audition in Year 3.

ARTIST DIPLOMA BRASS, STRINGS, WOODWINDS	Units per Year Year 1	2	3
HMU111H **Introduction to Music & Society**	1.5		
HMU225H, HMU226H, HMU elective **Historical Survey I & II**		4.5	
PMU185, 285, 385Y **Applied Music**	3	3	3
TMU100Y, 200Y, 302H/303H **Materials of Music**	2	2	1.5
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1	
TMU103Y, 203Y **Dictation**	1	1	
TMU107Y **Keyboard Skills**	1		
PMU190Y/195Y/198Y etc **Major Ensemble (one only)**	2-3*	2-3*	2-3*
PMU191Y (optional) Chamber Music	(1)		
PMU291, 391Y+ Chamber Music		1-2+	1-2+
PMU378, 478Y or 379, 479Y Departmental Literature (one only) Not required of Saxophone or Euphonium Majors		1	1
PMU399Y, 499Y Recital		1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance			(1)
Music Electives			1.5 - 2.5**
TOTAL UNITS: 39	11.5	16.5	11

* Two units fulfill ensemble requirement for major instrument; additional units earned may count as Music Electives.

\+ One unit fulfills Chamber Music requirement for the major instrument; additional unit earned may count as a Music Elective.

** Saxophone and Euphonium majors must complete 2.5 units of Music Electives.

ARTIST DIPLOMA GUITAR, LUTE, RECORDER, FREE BASS ACCORDION	Units per Year Year 1	2	3
HMU111H **Introduction to Music & Society**	1.5		
HMU225H, HMU226H, HMU elective **Historical Survey I & II**		4.5	
PMU185Y, 285Y, 385Y **Applied Music**	3	3	3
TMU100Y, 200Y, 302H/303H **Materials of Music**	2	2	1.5
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1	
TMU103Y, 203Y **Dictation**	1	1	
TMU107Y **Keyboard Skills**	1		
PMU183Y, 283Y* **Guitar Orchestra**	2*	2*	
PMU187Y, 287Y+ **Historical Performance Ensembles**	2+	2+	
PMU173Y/175Y/192Y/197Y etc** **Choral Ensemble**	2**	2**	(2)
PMU391Y (optional) Chamber Music			(1)
PMU399Y, 499Y Recital		1	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance			(1)
Music Electives (8 units total)	2	3	3
TOTAL UNITS: 39.5	13.5	17.5	8.5

* guitar only
** accordion only
\+ lute, recorder only

Note: Guitar majors not enrolled in PMU183Y,283Y will enrol in PMU173/175/192/197Y/273/275/292/297Y.

ARTIST DIPLOMA HARP, PERCUSSION	Units per Year Year 1	2	3
HMU111H **Introduction to Music & Society**	1.5		
HMU225H, HMU226H, HMU elective **Historical Survey I & II**		4.5	
PMU185Y, 285Y, 385Y **Applied Music**	3	3	3
TMU100Y, 200Y, 302H/303H **Materials of Music**	2	2	1.5
TMU101Y, 201Y **Sight Singing & Rhythmic Training I & II**	1	1	
TMU103Y, 203Y **Dictation**	1	1	
TMU107Y **Keyboard Skills**	1		
PMU190/195/198Y **Major Ensemble (one only)**	2-3*	2-3*	2-3*
PMU191Y (optional) Chamber Music	(1)		
PMU291Y, 391Y* Chamber Music		1**	1**
PMU399Y**, 499Y Recital		1**	1
PMU499S (optional) 2nd Recital or major orchestral/chamber appearance			(1)
Music Electives			3-4+
TOTAL UNITS:39.5 (37.5 harp)	11.5	15.5	11.5

* Two units fulfill ensemble requirement for major instrument.
** Not required for Harp Majors.
\+ Harp Majors must complete 4 units of Music Electives.

OPERA DIVISION

Opera Division's 1995 production of L'etoile by Emmanuel Chabrier-Lazuli, a poor pedlar - Maria Kowan, Le Roi Ouf - Michael Colvin, Laoula, a foreign princess - Jooryun Kim

DIPLOMA IN OPERATIC PERFORMANCE

The Diploma in Operatic Performance is an advanced diploma designed to prepare students through vocal and operatic experiences for professional operatic careers.

Admission to the program is by audition. Only gifted and professionally oriented performers who hold an acceptable university degree or artist diploma in music, or equivalent qualifications, will be considered. Candidates should have a working command of three languages for vocal purposes.

The program requires two or three years of full-time residence. All students are admitted on a probationary basis for the first year. At the conclusion of the Probationary Year, successful students will be recommended by the Opera Division to complete the program in a further one or two years of study. See pp.65-79 for policies covering grading, petitions and appeals, etc.

COURSES IN OPERATIC PERFORMANCE

Note: courses with the prefix OMU may be taken only by students who are enrolled in the Diploma in Operatic Performance Program

OMU501Y Operatic Staging **4.0**
Rehearsals for major operatic productions. Scenes or extracts from the operatic repertoire.

OMU502Y Musical Coaching **5.0**
Individual and ensemble musical coaching for operatic performance majors.

OMU503Y Voice **2.0**
Private instruction.

OMU504Y Acting **1.0**
Theory and practice in acting technique, Alex-

ander technique and pantomime.

OMU505H French Diction **1.0**
Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR

OMU506Y Dance **1.0**
Exercise in physical training and coordination, together with general movement and dancing. CR/NCR

OMU507H Fencing **0.5**
Basic instruction in fencing techniques as applied to the theatre. CR/NCR

OMU508H Italian Diction **1.0**
Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

OMU509H Make-up **0.5**
Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

OMU510H German Diction **1.0**
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

OMU511H English Diction **1.0**
A practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR

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OMU601Y Operatic Staging **5.0**
Continuation of OMU501Y

OMU602Y Musical Coaching **6.0**
Continuation of OMU502Y

OMU603Y Voice (or Piano*) **2.0**
Continuation of OMU503Y

OMU604Y Acting **1.0**
Continuation of OMU504Y

OMU605H French Diction **1.0**
Continuation of OMU505H

OMU606Y Dance **1.0**
Continuation of OMU506Y

OMU607H Fencing **0.5**
Continuation of OMU507H

OMU608H Italian Diction **1.0**
Continuation of OMU508H

OMU609H Make-up **0.5**
Continuation of OMU509H

OMU610H German Diction **1.0**
Continuation of OMU510H

OMU611H English Diction **1.0**
Continuation of OMU511H

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OMU701Y Operatic Staging **6.0**
Continuation of OMU601Y

OMU702Y Musical Coaching **7.0**
Continuation of OMU602Y

OMU703Y Voice (or Piano*) **2.0**
Continuation of OMU603Y

OMU704Y Acting **1.0**
Continuation of OMU604Y

OMU705H French Diction **1.0**
Continuation of OMU605H

OMU706Y Dance **1.0**
Continuation of OMU606Y

OMU708H Italian Diction **1.0**
Continuation of OMU608H

OMU710H German Diction **1.0**
Continuation of OMU610H

OMU711H English Diction **1.0**
Continuation of OMU511H

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OPERATIC REPETITEUR

A two year course of study within the Diploma in Operatic Performance program, designed to train pianists in the art of the operatic repetiteur. Students will play for classes and rehearsals, and ultimately work, under supervision, with the singers in the Opera Program. Attendance at private coachings of assigned repertory is mandatory. Attendance at all other coachings/ rehearsals is strongly recommended.

Admission by audition and interview. Along with a thorough musical education and keen interest in opera, a high level of keyboard proficiency will be required.

OMU620Y Operatic Repetiteur **5.0**
Practical Study: rehearsals of major productions, scenes and extracts from the operatic repertoire.

OMU622Y Musical Coaching **6.0**
Participation (with students taking OMU502Y,602Y,702Y) in coachings of vocal ensembles and study of standard operatic repertoire with members of the music staff.

OMU603Y Piano (or Voice) **2.0**
Private instruction.

OMU605H French Diction **1.0**
Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR

OMU608H Italian Diction **1.0**
Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

OMU610H German Diction **1.0**
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

OMU611H English Diction **1.0**
Practical approach to phonetics and diction, as applied to the performance of operatic repertoire in English. CR/NCR

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OMU720Y Operatic Repetiteur **6.0**
Continuation of OMU620Y

OMU722Y Musical Coaching **7.0**
Continuation of OMU622Y

OMU703Y Piano (or Voice) **2.0**
Continuation of OMU603Y

OMU705H French Diction **1.0**
Continuation of OMU605H

OMU708H Italian Diction **1.0**
Continuation of OMU608H

OMU710H German Diction **1.0**
Continuation of OMU610H

OMU711H English Diction **1.0**
Continuation of OMU611H

STUDENT STAGE DIRECTOR

A two-year course of study, within the Diploma in Opera Performance program, designed to train operatic stage directors. Attendance at rehearsals of assigned repertory is mandatory. Admission by interview.

OMU641Y Operatic Staging **5.0**
Participation (with students taking OMU501Y, 601Y,701Y) in rehearsals for major operatic productions, scenes and extracts from the operatic repertoire.

OMU604Y Acting **1.0**
Theory and practice of acting technique, Alexander technique and pantomime.

OMU605H French Diction **1.0**
Practical approach to phonetics and diction as applied to the performance of French operatic repertoire. CR/NCR

OMU606Y Dance **1.0**
Excercise in physical training and coordination, together with general movement and dancing.

OMU607H Fencing **0.5**
Basic instruction in fencing techniques as applied to the theatre. CR/NCR

OMU608H Italian Diction **1.0**
Practical approach to phonetics and diction as applied to the performance of Italian operatic repertoire. CR/NCR

OMU609H Stage Makeup **0.5**
Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

OMU610H German Diction **1.0**
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

OMU611H English Diction **1.0**
Practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR

OMU621Y Stage Direction **5.0**
Study of operatic repertoire with members of the Stage Directing staff. Students will be required to prepare and direct selected repertoire for performance and/or study.

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OMU741Y **6.0**
Continuation of OMU641Y

OMU704Y **1.0**
Continuation of OMU604Y

OMU705H **1.0**
Continuation of OMU605Y

OMU706Y **1.0**
Continuation of OMU606Y

OMU707H **0.5**
Continuation of OMU607H

OMU708H **1.0**
Continuation of OMU608H

OMU709H **0.5**
Continuation of OMU609H

OMU710H **1.0**
Continuation of OMU610H

OMU711H **1.0**
Continuation of OMU611H

OMU721Y **6.0**
Continuation of OMU621Y

DESCRIPTION OF COURSES (UNDERGRADUATE)

COURSE CODES

The 3-letter prefix normally indicates the Division responsible for the course. The first number designates the year level. Duration of the course is shown by the letter following the course numbers:

Y = 26 weeks, two terms
F = 13 weeks, first term only
S = 13 weeks, second term only
H = half course, may be offered in either term, or through both terms. Consult the annual timetable for details.
A = full course, first term
B = full course, second term
C = offered only in the summer

COURSE WEIGHTS – UNIT VALUES

Each undergraduate course offered in the Faculty of Music is assigned a unit value. Generally, a 3–unit course is the equivalent of a full course in the Faculty of Arts & Science, with one unit representing one hour per week. This does not apply, however, to many courses in Music Education, Theory, and Performance, particularly with reference to Applied Music and Performing Ensembles. Course descriptions and the annual timetable will provide specific details on course weights and unit values.

Explanation of Symbols

, or & = AND
/ = OR
* = Limited enrolment
P.I. = Permission of Instructor
CR/NCR = Credit/No Credit

MUSIC EDUCATION

EMU130Y Introduction to Vocal and Choral Music **2.0**
An introduction to the singing voice and its use in various contexts. Emphasis will be placed on the following: the developing physiology of the voice; choral repertoire; choral conducting and teaching methods; rehearsal techniques. *L. Bartel*

EMU150Y Instrumental Class – Violin and Viola **1.0***
Introductory study of violin and viola. *D. Wasilenko* Violin or viola majors: P.I.

EMU151F/S Instrumental Class – Clarinet **0.5***
Introductory study of clarinet. (May not be taken in the same term as EMU152F/S.) *T. Dowling* Clarinet majors: P.I. One hour, one term.

EMU152F/S Instrumental Class – Trumpet **0.5***
Introductory study of trumpet. (May not be taken in the same term a s EMU151F/S.) *J. Reynolds* Trumpet majors: P.I. One hour, one term.

EMU153FInstrumental Class – Recorder **0.5***
Introductory study of the recorder. Pedagogical considerations for class recorder instruction. One hour, one term. *L. Dolloff*

EMU154F/S Instrumental Class – Guitar **0.5***
Introductory study of guitar. Pedagogical considerations for class guitar instruction in popular and classical guitar styles. One hour, one term. *L. Bartel*

EMU207Y Keyboard Skills for Music Education **1.0**
A continuation of TMU107Y including the playing of chord progressions, simple accompaniments, combinations of parts from open choral scores, combinations of transposing parts from instrumental scores, and simple at sight harmonizing of songs. Basic MIDI sequencing will be introduced. Prerequisite:TMU107Y or P.I. *Not available to Keyboard Majors.*

EMU231Y Vocal Techniques **1.0**
The study and practice of singing as it pertains to choral performance and classroom teaching. Introduction to the principles of vocal acoustics, vocal physiology and phonetics as they apply to teaching and performing. *Not available to students whose applied major is voice. D. Rao*

Prerequisite: EMU130Y

EMU250Y Instrumental Class – Violin and Viola **1.0***
Continuation of EMU150Y. *A.Rapoport* Prerequisite: EMU150Y, or P.I.

EMU252F/S Instrumental Class – French Horn **0.5***
Introductory study of the French horn. One hour, one term. *H. Hennigar* Horn majors: P.I. Prerequisite: EMU152H

EMU254F/S Instrumental Class – Trombone **0.5***
Introductory study of the trombone. One hour, one term. *C. Walter* Trombone majors: P.I. Prerequisite: EMU152H

EMU256F/S Instrumental Class – Tuba **0.5***
Introductory study of the tuba. One hour, one term. Tuba majors: P.I. Prerequisite: EMU152H

EMU275Y Foundations of Music Education **2.0**
An introduction to the philosophy, psychology and curricular foundations of Music Education.

EMU277C Workshop in Music Education
Special course in specific areas of concern to prospective and inservice teachers. Credit variable. *L.Dolloff, P.I.* Summers only.

EMU301Y Introduction to Research in Music Education **1.5**
An introduction to descriptive, experimental, philosophical and historical research in music education, with particular reference to principles of research design and effective research procedures. Students will prepare critiques of research material and will be guided in designing research projects. *L. Bartel*
Prerequisite: EMU275Y

EMU317Y Orchestration **2.0***
Arranging for the orchestra, concert band and jazz ensemble. Intended primarily for those concentrating in Music Education. *P. Nimmons*
Prerequisite: TMU200Y

EMU330Y Choral Techniques I **2.0**
A study of choral repertoire for treble and mixed voice choirs with an emphasis on score preparation, conducting technique, rehearsal strategies, assessment, curriculum in schools, churches, and community programmes. Madrigals, motets, anthems, mass settings, and part songs will form the basis for class study. Class and lab participation required. *L. Dolloff*
Prerequisite: EMU130Y, EMU275Y (for Mus Ed majors), EMU231Y (except for voice majors) or P.I. Co-requisite: PMU380Y

EMU350F Instrumental Class – Cello **0.5***
Introductory study of cello.
Cello majors: P.I. One hour, one term.

EMU351S Instrumental Class – Cello **0.5***
Continuation of EMU350F. One hour, one term. Cello majors: P.I.Prerequisite: EMU350F or P.I.

EMU352F/S Instrumental Class – Percussion **0.5***
Practical study of percussion instruments. Care and maintenance of instruments and equipment. Ensemble playing. *J. Brownell*

EMU353F/S Instrumental Class – Flute **0.5***
Introductory study of flute. *P. Bryce* One hour, one term. Flute majors: P.I. Prerequisite: EMU151H.

EMU354F/S Instrumental Class – Oboe **0.5***
Introductory study of oboe. *L. Young* One hour, one term. Oboe majors: P.I. Prerequisite: EMU151H

EMU355Y Accompanying **1.0***
Study and practice emphasizing the use of the piano in school music teaching. Accompaniment of solo songs, choral music, instrumental solos and ensembles. Practical experience in transposition, sight harmonization, improvisation and sight reading. Assignments appropriate to the level of keyboard facility. Primarily intended for Music Education students. *L.Adams*. Prerequisite: TMU105Y/107Y, P.I.

EMU356Y Band & Orchestral Technique I **3.0**
A study of techniques for the instruction and administration of wind and string instrumental programs. Analysis and performance of beginning and intermediate band and string orchestra repertoire. Three hours. *C.Walter, P.Shand*
Prerequisite: EMU150Y, 151H, 152H,

275Yand two of the following courses: 252H, 254H, 256H, 353H, 354H, 357H, 358H
Prerequisite or co-requisite: EMU350F
Co-requisite: PMU380Y *Permission of the instructor is required for students not meeting the above prerequisite and co-requisite requirements*

EMU357F Instrumental Class – Saxophone **0.5***
Introductory study of saxophone. One hour, one term. *D. Englert* Saxophone majors: P.I. Prerequisite: EMU151H

EMU358S Instrumental Class – Bassoon **0.5***
Introductory study of bassoon. One hour, one term. Bassoon majors. *N. Jackson.* P.I. Prerequisite: EMU151H

EMU359S Jazz Education **1.5**
Analysis, methods and materials for jazz education and improvisation techniques. *C. Walter*
Prerequisite: TMU200Y and P.I.

EMU360S Jazz Improvisation **1.5**
Development of improvisation skills in the jazz idiom through applied performance and theoretical analysis in a variety of jazz styles. *P. Nimmons* Prerequisite: TMU200Y and P.I. *Not open to Jazz majors.*

EMU370Y Elementary Music Education I **2.0**
Introduction to curriculum planning and classroom teaching in pre-school and elementary school. Emphasis on developing skills in teaching children through singing, listening, movement, playing instruments, and other creative activities. Acquaintance with and use of current methodologies (eg, Orff, Kodaly) and materials. *L. Dolloff*
Prerequisite: EMU275Y, EMU231Y
Co-requisite: EMU372Y

EMU371Y Alternative Methods in Music Education **1.5**
A study of methods of secondary school music instruction that serve as alternatives to traditional band, orchestra and choral programs. Emphasis is on curriculum development and the evaluation of teaching strategies and materials. Guitar and MIDI applications will be studied as examples of viable methods. *L. Bartel*
Prerequisite: EMU275Y, Prerequisite or Co-requisite: EMU154F. Students are advised to take TMU111F before this course.

EMU372Y Movement and Dance **1.0**
Development of coordination, flexibility and ease in movement, as well as a kinesthetic response to rhythm, dynamics, form and expression in music. Basic choreography and elements of space, time and force are explored in relation to elementary music education. *S. Burton*

EMU401F, 402F Special Studies in Choral Music I & II **1.0 or 2.0**
An intensive study of choral music technique and repertoire. *D. Rao. summer only*

EMU417F Jazz Arranging **1.0***
Advanced techniques of arranging for jazz ensembles, studio orchestra, and jazz choir. *P. Nimmons* Prerequisite: EMU317Y and P.I. *Not offered 1997/98.*

EMU430Y Choral Techniques II **2.0**
Conducting, rehearsing and performing choral repertoire for treble and mixed voice choirs with an emphasis on choral music of the 20th century. Repertoire will include contemporary composition, extended works for chorus and orchestra, and multi-cultural materials. A conducting apprenticeship and class recital will be required. *D. Rao*
Prerequisite: EMU330Y

EMU450S Instrumental Class – Double Bass **0.5***
Introductory study of double bass. One hour, one term. *T. Dawson*
Bass majors: P.I. Prerequisite: EMU350F

EMU456Y Band & Orchestral Techniques II **2.0**
Practical orchestral and small ensemble lab. Selected lecture topics related to teacher effectiveness in an instrumental program. In-field observation and participation. *P. Shand, C. Walter*
Prerequisite: EMU356Y. Co-requisite: PMU480Y

EMU461H Musical Education in A Cultural Perspective **1.5**

A seminar exploring music's social nature, with special attention to the ways culture influences music perception, cognition, and value, and the

way musical practices in turn influence culture and social relations. Issues addressed include: music education as intercultural education; music, gender, and power; the educational implications of cultural relativity; music education as an agent of social reproduction and/or transformation; social relations implicit in various musical and instructional practices; and music education's moral significance. Emphasis is placed on practical pedagogical applications of world music. Prerequisite or Corequisite: Any World Music Ensemble, Prerequisite: EMU275Y

EMU464Y String Pedagogy **1.0**
Study of the differences and similarities between the various stringed instruments in relation to the problems of instruction in the classroom or studio. Open to string majors in all Bachelor of Music programs and to other students by permission of the instructor. *P. Shand Not offered 1997/98.*

EMU470Y Elementary Music Education II **3.0**
Refinement and application of curricular and instructional skills developed in EMU370Y, EMU372Y. Critical analysis of current music education philosophies, learning theories, methodologies and materials as they apply to elementary general music. In-field opportunities for observing and participating in the teaching of music to children. *L. Dolloff*
Prerequisite: EMU370Y, EMU372Y.
Prerequisite or Co-requisite: EMU153H

EMU475Y Seminar in Music Education **2.0**
Contemporary developments and future trends in music education will be explored in seminars and special workshops. Alternatives to and extensions of traditional approaches to music education will be investigated via research and practical application in classroom situations. Prerequisite: EMU275Y

HISTORY & CULTURE OF MUSIC

HMU111F Introduction to Music & Society **1.5**
An examination of musical thought and practice in non-Western and Western traditions.

HMU133H Jazz **1.5**
The present and past influences of jazz, its origins, history, social impact, and role in shaping musical traditions of the present.

HMU202H Music of Sub-Saharan Africa **1.5**
An introduction to many musics and cultures of Sub-Saharan Africa, with an emphasis on participation as a means of analysis. Prerequisite:(HMU111H,225H,226)/(HMU110Y,204H),TMU100Y/JMU100Y*Not offered 1997/98*

HMU223H Introduction to Music Research **1.5***
Studies in historical, analytical and critical methods with a view to exposing different approaches to research; investigation of reference books and music editions; bibliographical and organizational problems in preparing music papers. *C. Clark* Prerequisite: (HMU111H, 225H, 226H) / (HMU110Y, HMU204H) TMU100Y/JMU100Y, and P.I.

HMU225H Historical Survey I **1.5**
Western music up to 1750. No prerequisite.

HMU226H Historical Survey II **1.5**
Western music from 1750 to the present. No prerequisite.

HMU235H Classical Music of North India **1.5**
A practical and theoretical investigation of rag (melody) and tal (rhythm), an analysis of the major vocal and instrumental genres, and an introduction to the social history of the field. Prerequisite:HMU111H/HMU110Y, TMU100Y

HMU328H From Modern to Post-Modern **1.5**
Music since 1945: electroacoustic, mixed media; serialism, aleatory, indeterminacy; third stream and other fusions; minimalism; Europe, North America and beyond. *R. Falck*
Prerequisite:(HMU111H,225H,226H)/(HMU110Y, 204H)

HMU330H Topics in Medieval Music **1.5***
Plainchant and polyphony, including topics for individual research. *A. Hughes*
Prequisite:(HMU111H,225H,226H)/(HMU110Y, 204H), TMU100Y /JMU100Y

HMU331H Topics in Renaissance Music 1.5*
A comprehensive survey of sacred and secular polyphony (1400-1600), including topics or independent research. *T. McGee*
Prerequisite:HMU110Y, (HMU225H,226H)/ (HMU204H), TMU100Y/JMU100Y

HMU332H Introduction to Music Source Study 1.5*
Practical work in transcribing and editing medieval and renaissance notation; other sources such as autograph scores and sketches.
A. Hughes. Prerequisite:(HMU111H,225H, 226H) / (HMU110Y, 204H),TMU100Y/ JMU100Y

HMU333H Topics in Baroque Music 1.5*
Instrumental and vocal genres (1600-1750), including topics for individual research. *TBA.* Prerequisite:(HMU111H,225H,226H)/ (HMU110Y, 204H), TMU100Y/JMU100Y

HMU352H Chamber Music 1.5
European chamber music after 1600. *M.A.Parker.* Prerequisite:(HMU111H, 225H,226H) / (HMU110Y, 204H),TMU100Y/ JMU100Y. *Not offered 1997/98.*

HMU353H Opera 1.5
Selected works from the 17th to the 20th centuries; literary background, staging and musical setting. *G. Jones.* Prerequisite:HMU225H/ HMU226H /HMU204H ,TMU200Y

HMU371H The Mass 1.5
An examination of the polyphonic settings of the Mass Ordinary before the Renaissance. Prerequisite: HMU111H/HMU110Y

HMU372H The Symphony 1.5
Selected major works from Haydn to Mahler. *M. Parker.* Prerequisite: HMU111H/ HMU110Y, TMU100Y

HMU430H Topics in Classical Music 1.5*
Preclassical composers, Haydn, Mozart, Beethoven (1720-1830), including topics for individual research. *M.A.Parker.* Prerequisite: (HMU111H,225H,226H)/(HMU110Y,204H), TMU100Y/JMU100Y

HMU431H Topics in Romantic Music 1.5*
Instrumental and vocal genres, including topics for individual research. *G. Jones.* Prerequisite: (HMU111H,225H,226H) / (HMU110Y, HMU204H), TMU100Y/JMU100Y

HMU432H Topics in 20th-century Music 1.5*
Developments and trends since 1910, including topics for individual research. *R. Falck*
Prerequisite:(HMU111H, 225H, 226H) / (HMU110Y,HMU204H),TMU100Y/JMU100Y.

HMU433H Topics in Ethnomusicology 1.5*
The history of the discipline from its roots in Comparative Musicology in the 1880s to the modern, holistic study of music and society. Other topics include transcription, transmission, and cultural appropriation. A variety of the world's traditions are illustrated with audio-visual materials, and students contribute personal surveys, analyses and debates.
TBA. Prerequisite: (HMU111H, 225H,226H) (HMU110Y, 204H), TMU100Y/JMU100Y

HMU467H Operas of Mozart 1.5
A survey, with special study of *Le Nozze di Figaro* and *Die Zauberflote. C.Morey*
Prerequisite:(HMU111H, 225H, 226H) / (HMU110Y, 204H), TMU100Y/ JMU100Y. *Not offered 1997/98.*

HMU480H Performance Practices 1.5*
A survey of the historical evidence for performance practices of music written before 1800. Part of the course requirement will be the students' application of the techniques.
T. McGee. Prerequisites:(HMU111H, 225H, 226H)/ (HMU110Y, 204H), TMU100Y/ JMU100Y, P.I.

HMU499H Independent Study 1.5*
Available to students in 3rd or 4th year on successful completion of several HMU courses, and depending on grade standing and availability of instructor. ***Permission of the Division.***

FUTURE COURSE OFFERINGS:
- Beatles
- Concerto
- Haydn
- Studies in the History of Music in Canada
- Mahler
- Music and Literary Form
- Music in Toronto
- Music in Twentieth-Century America
- Operas of Puccini
- Protestant Church Music
- From Romantic to Modern
- Stravinsky & Schoenberg
- Symphonies of Beethoven
- Symphony Orchestra
- Text Setting before the Renaissance

JAZZ PERFORMANCE

The following courses are normally available only to Jazz majors and by P.I. to others.

JMU100Y Jazz & Traditional Materials 2.0
The study of harmony, melody and counterpoint in both traditional and jazz musical forms. Written and analytical studies of music from various jazz idioms and traditional repertoire. Two hours weekly. Exclusion: TMU100Y

JMU101Y Jazz & Traditional Ear Training 2.0
Corresponding with materials studied in JMU100Y. Melodic, harmonic and rhythmic dictation; sight singing. Transcription of jazz solos and group performances. Two hours weekly. Exclusion: TMU101Y, 103Y

JMU104Y Jazz Keyboard Skills 1.0
Basic keyboard skills for jazz majors who play instruments other than piano. Credit for the course may be obtained by passing an examination. *Required of all Jazz students except keyboard players.* One hour class piano instruction per week.

JMU185Y Jazz Applied Music 3.0
Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons).

JMU189Y Jazz Orchestra 2.0
See JMU389Y

JMU191Y Jazz Improvisation 1.0
This course examines the artistic and technical aspects of improvised jazz performance. Analysis of improvised solos and groups performances, approaches to practising, developmental techniques and exercises, and general performance skills are among the topics covered. One hour.

JMU192Y Small Jazz Ensemble 1.0
Students are assigned to small jazz ensembles by audition, rehearsing with faculty for 1 hour and independently for an additional 2 hours each week. Repertoire ranges from traditional to contemporary jazz styles.

JMU193Y Vocal Jazz Ensemble 2.0
While a major ensemble for students enrolled in jazz performance, this ensemble is open to other performers by audition. Four hours weekly. *J. Chalmers*

JMU200Y Jazz & Traditional Materials 2.0
See JMU100Y. Exclusion: TMU200Y

JMU201Y Jazz & Traditional Ear Training 2.0
Corresponding with materials studied in JMU200Y. See JMU101Y. Exclusion:

JMU285Y Jazz Applied Music 3.0
See JMU185Y

JMU289Y Jazz Orchestra 2.0
See JMU389Y

JMU291Y Jazz Improvisation 1.0
See JMU191Y

JMU292Y Small Jazz Ensemble 1.0
See JMU192Y

JMU293Y Vocal Jazz Ensemble 2.0
See JMU193Y

JMI300Y Jazz & Traditional Materials
See JMU100Y 2.0

JMU301Y Jazz & Traditional Ear Training 2.0
Corresponding with materials studied in JMU300Y. See JMU101Y

JMU317Y Jazz Arranging 2.0
Instrumental and vocal arranging for various jazz ensembles from duos to large jazz band and studio orchestra. Two hours.
Co-requisite: JMU300Y

JMU385Y Jazz Applied Music 3.0
Recital required. See JMU185Y

JMU389Y Jazz Orchestra 2.0
While a major ensemble for students enrolled in jazz performance, this ensemble is open to other performers by audition. Four hours weekly.

JMU391Y Jazz Improvisation 1.0
See JMU191Y

JMU392Y Small Jazz Ensemble 1.0
See JMU192Y

JMU393Y Vocal Jazz Ensemble 2.0
See JMU193Y

JMU410Y Jazz Composition 2.0
Studies leading to the development of a personal and creative compositional style. Analy

sis of selected compositions. Two hours. Prerequisite: JMU300Y

JMU485Y Jazz Applied Music **3.0**
See JMU385Y

JMU489Y Jazz Orchestra **2.0**
See JMU389Y

JMU491Y Jazz Improvisation **1.0**
See JMU191Y

JMU492Y Small Jazz Ensemble **1.0**
See JMU192Y

JMU493Y Vocal Jazz Ensemble **2.0**
See JMU193Y

PERFORMANCE

PMU135Y Lyric Diction **1.0**
A study of diction and the expression of text in song. The course deals with Italian, German, English and French in concise format, using the International Phonetic Alphabet. *For voice majors only or P.I. C. Loewen*

PMU137Y Chamber Orchestra **2.0**
Provides practical experience in the standard literature for string orchestra. *Admission by audition.* Four hours per week. CR/NCR *D. Zafer*

PMU138Y Italian/English Masterclass **1.0**
Practical approach to the study and performance of Italian and English vocal repertoire, with emphasis on expression of text. *C. Loewen For voice Performance majors only, or P.I.*

PMU163Y Sight Reading **1.0**
Reading and study of solo pieces, accompaniments, duets, and two-piano arrangements of symphonies and overtures. *A. Markow For piano Performance majors only.*

PMU173Y University Chorus **2.0**
A major choral ensemble focusing on the development of vocal technique and musicianship skills required to rehearse and perform a diverse choral repertoire. Specifically intended to teach the skills and knowledge associated with the performance of ensemble music. Four hours. CR/NCR *Not offered 1997-98*

PMU175Y University Women's Chorus **2.0**
A major choral ensemble for qualified women students who study and perform a wide variety of treble voice repertoire. Emphasis on the development of musicianship through distinctive choral composition. Four hours CR/NCR *D. Rao*

PMU182Y Contemporary Music Ensemble **1.5** *(extra performer 0.5)*
Rehearsals and performances of 20th-century works, principally for larger ensembles, including works by student and faculty composers. In colloboration with the Composition Division. *G. Kulesha. Limited enrolment, by audition.* Three hours. 1.0 unit of credit may be applied to Chamber Music requirement.

PMU183Y Guitar Orchestra **2.0**
Practical training in ensemble performance. Five hours weekly. CR/NCR.

PMU184Y Applied Music **1.5**
Individual instruction in the student's major performance medium. One half-hour lesson per week (to a total of 24 lessons).

PMU185Y Applied Music **3.0**
Individual instruction in the student's major performance medium. One hour lesson per week (to a total of 24 lessons). *For Performance majors only.*

PMU186Y Lute Class **1.5**
Instruction for Guitar Performance majors only. One hour. *J. Edwards*

PMU187Y Historical Performance Ensembles **1.0 or 2.0**
Performance of chamber music from an historical orientation. For singers and instrumentalists. *T.McGee, M. Haines* Two hours, 1.0 units. *Required for Historical instrument majors; four hours,* 2.0. CR/NCR

PMU189Y Jazz Orchestra **2.0**
See JMU189Y Jazz Orchestra

PMU190Y Concert Band **2.0**
The University of Toronto Concert Band provides experience in music for conventional concert band instrumentation. Four hours minimum. CR/NCR *S. Chenette, C. Walter*

PMU191Y Chamber Music **1.0 or 2.0**
Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. With permission, students may enrol in two or

more ensembles and earn one additional unit. Two hours minimum.

PMU192Y U of T MacMillan Singers 2.0
Major choral ensemble performing contemporary Canadian music and an internationally diverse repertoire. Composed of graduate and undergraduate singers who share responsibility for the choir's performance standard. Solo and small ensemble singing provide additional performance opportunities within the context of the chamber ensemble. Concerts and concert tours off campus are a part of this ensemble offering. Four hours minimum. *D. Rao* CR/NCR

PMU195Y Symphony Orchestra 2.0 or 3.0
The University of Toronto Symphony Orchestra performs in three or four concerts and a major opera annually. Orchestral performance students assigned to opera orchestra will receive a full unit of credit toward the required two units or, if this has been met, toward the six units of required music electives. Four hours minimun. *TBA* CR/NCR

PMU196Y Opera Chorus 2.0
An ensemble performing operatic choral repertoire. Students are required to participate in Opera Division concerts and productions. Four hours of rehearsal are required weekly. Students must be prepared to rehearse up to fifteen hours during the week of production. *Admission by audition.* CR/NCR

PMU197YConcert Choir 2.0
The University Symphony Chorus is a major choral ensemble composed of student and community members performing the major choral orchestral repertoire of the Classical, Romantic and Contemporary periods of music. Development of musicianship skills for the performance of large works; reading of standard repertoire; emphasis on sight-singing, ear training and musical knowledge. *L.Dolloff* Four hours minimum. CR/NCR

PMU198Y Wind Symphony 2.0
The University of Toronto Wind Symphony provides experience in music for large wind groups of diverse instrumentation. Four hours minimum. CR/NCR *S. Chennette, C. Walter*

PMU237Y Chamber Orchestra 2.0
See PMU137Y

PMU240Y Lieder 1.0
Elementary German grammar and pronunciation. Study and performance of songs by Schubert, Schumann, Brahms, Wolf, Mahler, Strauss. *H. Asch* One hour.
For voice Performance majors only.

PMU251Y Piano – Instrumental Master Class 1.5
An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. *W. Aide, M. Orlov.*One hour. *For piano Performance majors.*
Co-requisite: PMU252Y

PMU252Y Piano – Vocal Master Class 1.5
An exploration of the standard vocal literature. Pianists prepare and perform with student singers. *C. Loewen* One hour. *For piano Performance majors only.* Co-requisite: PMU251Y

PMU255Y Piano – Vocal Master Class 1.5
Students prepare and perform vocal music with the pianists in PMU252Y. *C. Loewen By permission of the Division.*

PMU260Y Teaching Methods – Piano I 2.0
Theory and practice in piano teaching. Demonstration lessons. Repertoire of the elementary and junior grades. Two hours. *M. Geringas*

PMU263Y Sight Reading 1.0
Continuation of PMU163Y, required for those who received less than first class standing in PMU163Y.

PMU264Y World Music Ensemble: African Drumming and Dancing 1.0
Performance and rehearsal of West African Music. One hour. *J. Ashong* No prerequisite. Exclusion: EMU272Y. *Not offered 1997/98.*

PMU265Y World Music Ensemble: Balinese Gamelan 1.0
Performance and rehearsal of Balinese Gamelan. One hour. *A. Sanger* No prerequisite. Exclusion: EMU274Y

PMU266Y World Music Ensemble: Balkan Vocal Music 1.0
Performance and rehearsal of Balkan Vocal Music. One hour. No prerequisite. Exclusion: EMU276Y. *Not offered 1997/98.*

PMU267Y World Music Ensemble: Persian Instrumental Music **1.0**
Rehearsal and Performance of Persian Instrumental Music. One hour. No prerequisite. Exclusion: EMU278Y. *Not offered 1997/98.*

PMU268Y World Music Ensemble: Japanese Shakuhachi Ensemble **1.0**
Rehearsal and Performance of Japanese Shakuhachi Ensemble. *D.Danbrook.* One hour. No prerequisite. Exclusion: EMU279Y.

PMU269Y World Music Ensemble: Georgian Vocal Ensemble **1.0**
Rehearsal and Performance of Georgian Vocal Music. One hour. *A.Gasser*. No prerequisite. Exclusion: EMU280Y.

PMU270Y World Music Enseble: Latin-American Percussion Ensemble **1.0**
Rehearsal and Performance of Latin-American Percussion Music. *E. Lis*. No prerequisite.

PMU273Y University Chorus **2.0**
See PMU173Y. *Not offered 1997-98*

PMU275Y University Women's Chorus **2.0**
See PMU175Y

PMU282Y Contemporary Music Ensemble **1.5** *(extra performer 0.5)*
See PMU182Y

PMU283Y Guitar Orchestra **2.0**
See PMU183Y

PMU284Y Applied Music **1.5**
See PMU184Y

PMU285Y Applied Music **3.0**
See PMU185Y

PMU286Y Lute **1.5**
See PMU186Y

PMU287Y Historical Performance Ensembles **1.0 or 2.0**
See PMU187Y

PMU289Y Jazz Orchestra **2.0**
See JMU189Y

PMU290Y Concert Band **2.0**
See PMU190Y

PMU291Y Chamber Music **1.0 or 2.0**
See PMU191Y

PMU292Y MacMillan Singers **2.0**
See PMU192Y

PMU295Y Symphony Orchestra **2.0 or 3.0**
See PMU195Y

PMU296Y Opera Chorus **2.0**
See PMU196Y

PMU297Y Concert Choir **2.0**
See PMU197Y

PMU298Y Wind Symphony **2.0**
See PMU198Y

PMU336Y French Diction **1.0**
Practical approach to phonetics and diction. Sound production as applied to reading and singing. Performance of French repertoire. *R. Landry*
For voice Performance majors or by P.I.

PMU337YChamber Orchestra **2.0**
Continuation of PMU237Y

PMU339Y Oratorio **1.0**
Study and performance of oratorio repertoire. One hour. *D. Bodle*
For voice Performance majors only, or by P.I.

PMU340Y Lieder **1.0**
See PMU240Y: Prerequisite: PMU240Y. *G. Kraus*

PMU351Y Piano – Instrumental Master Class **1.5**
See PMU251Y

PMU352Y Piano – Vocal Master Class **1.5**
See PMU252Y

PMU354Y Piano – Instrumental Master Class **1.5**
Students prepare and perform chamber works with the pianists in PMU351Y. P.I.

PMU355Y Piano – Vocal Master Class **1.5**
Students prepare and perform vocal music with the pianists in PMU352Y. *C. Loewen,* P.I.

PMU357Y Improvisation – Organ **1.0**
Varied harmonic treatment of melodies; the treatment of hymn tunes as preludes; trio playing. *W. Wright For organ Performance majors only, or by P.I.*: Prerequisite: TMU105Y

PMU360Y Teaching Methods – Piano II 1.0
Theory and practice in piano teaching. Demonstration lessons. Repertoire of the intermediate and advanced grades. One hour. *W. Aide*
Prerequisite: PMU260Y or P.I.

PMU361Y Teaching Methods – Vocal Pedagogy 1.0
A study of the anatomy and physiology of the voice and the development of an effective methodology for studio teaching through class demonstration and student teaching. Choices of repertoire and a survey of pedagogical literature is included. *L. MacDonald.* For voice majors, or by P.I.

PMU364Y World Music Ensemble African Drumming and Dancing 1.0
See PMU264Y. Prerequisite:PMU264Y / EMU272Y. *Not offered 1997-98.*

PMU365Y World Music Ensemble Balinese Gamelan 1.0
See PMU265Y. Prerequisite: PMU265Y/ EMU274Y

PMU366Y World Music Ensemble Balkan Vocal Music 1.0
See PMU266Y. Prerequisite: PMU266Y/ EMU276Y. *Not offered 1997-98.*

PMU367Y World Music Ensemble Persian Instrumental Music 1.0
See PMU267Y. Prerequisite: PMU267Y/ EMU278Y. *Not offered 1997-98.*

PMU368Y World Music Ensemble Japanese Shakuhachi Ensemble 1.0
See PMU268Y. Prerequisite: PMU268Y/ EMU279Y.

PMU369Y World Music Ensemble Georgian Vocal Ensemble 1.0
See PMU269Y. Prerequisite: PMU269Y/ EMU280Y.

PMU370Y World Music Ensemble Latin-American Percussion Ensemble
See PMU270Y. Prerequisite: PMU270Y.

PMU373Y University Chorus 2.0
See PMU173. *Not offered 1997-98*

PMU375Y University Women's Chorus 2.0
See PMU175Y

PMU376Y Departmental Literature – Piano 1.0
Survey of selected repertoire. Class performance. *W. Aide. For Performance majors, or by P.I.*

PMU377Y Departmental Literature – Organ 1.0
Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice. *W. Wright. For Performance majors or by P.I.*

PMU378Y Departmental Literature – Strings 1.0
Survey of selected repertoire not covered elsewhere in the performance program. *B. Epperson For Performance majors, or by P.I.*

PMU379Y Departmental Literature – Winds 1.0
Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique.
S. Chenette. For Performance majors, or by P.I.

PMU380Y Conducting 2.0*
Principles of baton technique, score study and analysis. Students conduct from full scores of orchestral, orchestral-choral, and opera repertoire. Weekly conducting of piano reductions.
Limited enrolment. This course is normally not available to second year students. TBA

PMU382Y Contemporary Music Ensemble 1.5 *(extra performer 0.5)*
See PMU182Y

PMU383Y Guitar Orchestra 2.0
See PMU183Y

PMU384Y Applied Music 1.5
See PMU184Y. *Not offered to students in Composition, History or Theory.*

PMU385Y Applied Music 3.0
See PMU185Y

PMU386Y Lute 1.5
See PMU186Y

PMU387Y Historical Performance Ensembles 1.0 or 2.0
See PMU187Y

PMU388Y Harpsichord 1.0
Class lessons for Performance Organ majors.

PMU389Y Jazz Orchestra **2.0**
See JMU189Y

PMU390Y Concert Band **2.0**
See PMU190Y

PMU391Y Chamber Music **1.0 or 2.0**
See PMU191Y

PMU392Y MacMillan Singers **2.0**
See PMU192Y

PMU394Y Opera **5.0**
Introductory studies in operatic performance. Vocal and dramatic coaching and staging. Speech, acting, mime, movement, fencing, eurythmics, makeup. Selected students may be cast in major productions. *Admission by audition.*

PMU395Y Symphony Orchestra **2.0 or 3.0**
See PMU195Y

PMU396Y Opera Chorus **2.0**
See PMU196Y

PMU397Y Concert Choir **2.0**
See PMU197Y

PMU398Y Wind Symphony **2.0**
See PMU198Y

PMU399Y Recital **1.0**

PMU436Y French Diction **1.0**
See PMU336Y Prerequisite: PMU336Y

PMU437Y Chamber Orchestra **2.0**
See PMU137Y

PMU439Y Oratorio **1.0**
See PMU339Y Prerequisite: PMU339Y

PMU440Y Lieder **1.0**
See PMU240Y Prerequisite: PMU340Y. *R.Braun, E.Schwing-Braun*

PMU451Y Piano – Instrumental Master Class **1.5**
See PMU251Y. Prerequisite: PMU351Y, 352Y

PMU452Y Piano - Vocal Master Class **1.5**
See PMU252Y. Prerequisite: PMU351Y, 352Y *C. Loewen*

PMU454Y Piano – Instrumental Master Class **1.5**
See PMU354Y. Prerequisite: P.I.

PMU455Y Piano - Vocal Master Class **1.5**
See PMU355Y. *C. Loewen.* By audition.

PMU457Y Improvisation – Organ **1.0**
Improvisation of larger forms: toccatas, preludes, fugues. *W. Wright* Prerequisite: PMU357Y

PMU458Y Miscellaneous Instruments **1.0***
Fortepiano instruction. *Not offered 1997/98.*

PMU459H Miscellaneous Instruments **0.5***
Instruction in harpsichord and historical wind and string instuments.

PMU460Y Teaching Methods – Organ **1.0**
Study of selected "organ methods" with a view to establishing a philosophy of pedagogy. One hour. *W. Wright*

PMU473Y University Chorus **2.0**
See PMU173Y. *Not offered 1997-98*

PMU475Y University Women's Chorus **2.0**
See PMU175Y

PMU476Y Departmental Literature – Piano **1.0**
See PMU376Y

PMU477Y Departmental Literature – Organ **1.0**
See PMU377Y

PMU478Y Departmental Literature – Strings **1.0**
See PMU378Y

PMU479Y Departmental Literature – Winds **1.0**
See PMU379Y

PMU480Y Conducting **2.0***
Continuation of PMU380Y with emphasis on score analysis and interpretation. *TBA*
Prerequisite: PMU380Y *Limited enrolment*

PMU482Y Contemporary Music Ensemble **1.5** *(extra performer 0.5)*
See PMU182Y

PMU483Y Guitar Orchestra **2.0**
See PMU183Y

PMU484Y Applied Music **1.5**
See PMU184Y. *Not available to students in Composition, History or Theory.*

PMU485Y Applied Music **3.0**
See PMU185Y
Note: Applied Music mark for 4th-year students playing an orchestral instrument will include an Orchestral Excerpts Final Examination.

PMU486Y Lute **1.5**
See PMU186Y

PMU487Y Historical Performance Ensembles **1.0 or 2.0**
See PMU187Y

PMU489Y Jazz Orchestra **2.0**
See JMU189Y

PMU490Y Concert Band **2.0**
See PMU190Y

PMU491Y Chamber Music **1.0 or 2.0**
See PMU191Y

PMU492Y MacMillan Singers **2.0**
See PMU192Y

PMU494Y Opera **5.0**
See PMU394Y

PMU495Y Symphony Orchestra **2.0 or 3.0**
See PMU195Y

PMU496Y Opera Chorus **2.0**
See PMU196Y

PMU497Y Concert Choir **2.0**
See PMU197Y

PMU498Y Wind Symphony **2.0**
See PMU198Y

PMU499Y Recital **1.0**

PMU499F/S Recital **1.0**
Second recital or major orchestral or chamber appearance.

THEORY AND COMPOSITION

TMU100Y Materials of Music **2.0**
Basic harmonic materials. Triads, non-harmonic notes, dominant seventh, applied dominants, simple modulation; elementary forms, and analysis of 18th- and 19th-century literature. Two hours. Co-requisite: TMU101Y, 103Y, 105/107Y. Exclusion: JMU100Y.

TMU101Y Sight Singing and Rhythmic Training I **1.0**
Corresponding with materials studied in TMU100Y. Singing intervals, tonal melodies, chords, rhythms. One hour. Exclusion: JMU101Y

TMU103Y Dictation **1.0**
Corresponding with materials studied in TMU100Y. Melodic, harmonic and rhythmic dictation. One hour. Exclusion: JMU101Y

TMU105Y Keyboard Harmony **1.0**
Keyboard skills, corresponding with materials studied in TMU100Y, including scales, chords,harmonization of melodies and score reading. Emphasis on continuo realization. *For all keyboard majors.* One hour. Exclusion: TMU107Y.

TMU107Y Keyboard Skills **1.0**
Performance of pieces (equivalent to RCM Grade 3); scales, chords and cadences in major and minor keys; harmonization of simple melodies utilizing a variety of accompaniments and styles; sight reading of melodies, chorales, and simple two-part pieces. One hour.
Exclusion:TMU104/105Y.
All incoming students whose major instrument is not keyboard will be given a placement test during registration; those not meeting the keyboard skills required must enrol in TMU107Y. Students obtaining advanced standing in TMU107Y may enrol in TMU105Y.

TMU110Y Introduction to Composition **2.0***
Material to be covered includes notation and preparation of scores and parts; introduction to instrumental and vocal writing; motives and their extensions; short, strict forms for 2-3 instruments, based on Classical and 20th-century models. Primarily for students with an interest in composition.

TMU111F Introduction to Computer Applications in Music **1.5***
Survey of the uses of computers in music. Practical assignments in computer lab. Two hours. *D. Patrick*

TMU127H Musical Acoustics **1.5**
Introduction to the acoustical foundations of music. Two hours. *D. Patrick*

TMU200Y Materials of Music **2.0**
A continuation of TMU100Y. Chromatic harmony mony, including diminished seventh, Neapolitan, augmented sixth, and other altered chords Larger forms and analysis of 19th-century literature. Two hours.
Prerequisite: TMU100Y, 101Y, 103Y,104Y/105Y/107Y Co-requisite: TMU201Y, 203Y
Exclusion: JMU200Y

TMU201Y Sight Singing and Rhythmic Training II **1.0**
Continuation of TMU101Y, corresponding with materials studied in TMU200Y. Singing tonal and chromatic melodies and chords, rhythms. One hour. Prerequisite: TMU101Y. Exclusion: JMU201Y

TMU203Y Dictation II **1.0**
Continuation of TMU103Y, corresponding with ma materials studied in TMU200Y. Melodic, harmonic and rhythmic dictation, including chromatic harmony, and introduction to 20th-century procedures in second semester. One hour.
Prerequisite: TMU103Y. Exclusion: JMU201Y

TMU207H Keyboard Harmony **1.5***
Advanced work in improvisation, score reading, continuo and analysis. Limited enrolment.
Prerequisite: TMU100Y, TMU105Y

TMU210Y Composition **3.0***
Short pieces in 20th-century idioms for one, two and three instruments. Performance an integral part; performance sessions in class. Two hours. Prerequisite: TMU100Y,101Y, 103Y,105/107Y *For Composition majors only.* *See page 27 for entrance requirements.*

TMU211Y Composition **3.0***
Similar to TMU210Y, but for students admitted to Composition as a Minor concentration.
Prerequisite: TMU200Y, 201Y, 203Y, 105Y/107Y

TMU302H Materials of Music **1.5**
Study of selected 20th-century music. Students may be required to perform in class. One hour.
Prerequisite: TMU200Y, 201Y, 203Y, 105Y/107Y. Exclusion: TMU303H. *Primarily for Performance majors.*

TMU303H Materials of Music **1.5**
A continuation of TMU200Y. Introduction to 20th-century materials, including some dictation corresponding to materials being studied. Analytical study of selected 20th-century works. One hour. Prerequisite: TMU200Y, 203Y. Exclusion: TMU302H. *Not offered 1997-98. Students may enrol in either TMU302H or TMU303H.*

TMU305F/S Medieval Music **1.5**
Practical composition in medieval styles. Two hours. T. McGee. *Not offered 1997-98.*

TMU307H Analytical Technique **1.5**
Harmonic, contrapuntal and structural analysis of selected works from Bach to the end of the 19th century. One hour. Prerequisite: TMU200Y

TMU310Y Composition **3.0**
Continuation of TMU200Y, including extended works for small chamber ensembles. Two hours.
Prerequisite: TMU200Y, 201Y, 203Y, 105Y/107Y, 210Y. *For Composition Majors only.*

TMU311Y Composition **3.0**
Continuation of TMU211Y; similar to TMU310Y. Two hours. *For students in the Composition Minor program.*

TMU312H An Introduction to Electroacoustic Music **1.5**
Survey of Techniques employed in the composition of electroacoustic music. *D.Patrick.* Prerequisite: TMU127H, Co-requisite: TMU310Y/311Y.

TMU313Y Introduction to Music Recording **3.0***
An introduction to the theory and practice of music recording. The study of recording environments, equipment and techniques. Analysis of music scores and recordings with respect to recording theory and practice. Studio work will include studio and location recordings, recordings of live concerts, editing, mixing and music p.a. (public address). Three hour class, four hours studio time. *P. Pedersen.* Prerequisite: TMU127H and TMU111F or TMU312H or P.I.

TMU314Y Orchestration **3.0***
A study of the individual capabilities of standard orchestral instruments. Writing and arranging for small groups - strings, brass, woodwinds and percussion. In-class readings of student assignments. Study of selected scores. *For composition majors and minors only.* Prerequisite: TMU200Y, 201Y, 203Y

TMU315H Music for Silent Films **0.5***
Introduction to the history of music in the silent era; preparation of live accompaniments to short films selected for use in courses offered by the Department of Cinema Studies. One hour, one term. *J. Kruspe.* Admission by audition.

TMU316H Counterpoint I **1.5**
Practical and analytical study of 18th-century contrapuntal techniques, including species writing, canon and invention. Two hours. Prerequisite: TMU200Y

TMU317H Counterpoint II **1.5**
Continuation of TMU316H including chorale prelude and fugue. Two hours. Prerequisite: TMU200Y, TMU316H

TMU318H Counterpoint III **1.5**
Study of modal counterpoint; strict species technique and 16th-century prcedures in vocal writing. Two hours. Prerequisite: TMU200Y

TMU401F Introduction to Schenkerian Analysis **1.5***
Introduction to Schenker's approach, through analysis of selected compositions and practice in making analytical sketches; selected reading. Two hours. *E. Laufer*
Prerequisite: TMU200Y, 307H or P.I.

TMU403F/S Introduction to the Theory and Analysis of Serial and Atonal Music **1.5**
Introduction to the theory of pitch-class sets and set relations, including an examination of referential collections (scales) and their properties; and study of ordered set relations (serial procedures). Readings from Babbitt, Forte, Perle, Straus and others, and analysis of representative 20th-century compositions. *D. Beach*
Prerequisite: TMU200Y, TMU302H or 303H.

TMU410Y Composition **3.0**
Continuation of TMU310Y, including writing for orchestra. At least two compositions to be prepared for student performance. Two hours.
Prerequisite: TMU310Y. *For Composition Majors only*

TMU415H Music in Media **1.5**
Composing for film, television and theatre.
Prerequisite: TMU314Y/EMU317Y
Not offered 1997/98.

REGISTRATION AND ACADEMIC REGULATIONS

REGISTRATION

Each student must register in the Edward Johnson Building in September as specified in the Schedule of Dates. Detailed information concerning course selection, auditions, placement tests, etc., will be mailed to returning and newly admitted students in the summer months.

The Faculty of Music reserves the right to withdraw courses listed in this Calendar, limit course enrolment, or make substitutions in a student's academic program, without giving prior notice.

The auditing of courses is not permitted in the Faculty of Music.

Confirmation of Courses

Students will be asked to check their courses in October to ensure that records are correct. In confirming courses, students are required to accept responsibility for their course registrations by signing and dating the program sheet.

Course Changes

Students are advised to consult the Schedule of Dates (page 3) to ascertain the dates by which courses may be added or dropped. Course change forms are obtainable from the Registrar's Office.

Applied Music and Major Ensemble

All students should be prepared for a placement audition during Registration Week. This audition determines the student's assignment to a performing ensemble and, for those registering for the first time, to an applied music teacher. **These assignments are at the discretion of the Performance Division.**

All voice, string, wind and percussion students must audition in their major performance medium. Incoming piano and voice students will be required to perform a voice audition for choral placement. Wind, string and percussion students are required to participate, on their major instruments, in a major ensemble, as assigned by the Performance Division.

Transfer and Withdrawal

Students wishing to change programs within the Faculty or University should consult with the Registrar. A student may withdraw from the Faculty and the University up to February 13th without incurring academic penalty.

Letter of Permission (Study Elsewhere)

Students wishing to complete one or more courses at another university, for credit towards a Faculty of Music degree or diploma, must apply **in advance** to the Registrar. Calendar descriptions and course outlines must be provided. An official Letter of Permission will be issued only for courses relevant to the student's program and deemed to be fully equivalent to an appropriate University of Toronto course. **Credit will not be given for courses taken elsewhere without a Letter of Permission from the Faculty of Music.** A fee of $30 is levied for such letters.

FINAL EXAMINATIONS

Final examinations are held in April and May (for Y,S,H and B courses). Final examinations for F and A courses are held in December. Refer to the Schedule of Dates (p.3) for details of the current year's exam dates.

Students must not make travel or other commitments that will conflict with the final examination schedule.

Misreading of the examination timetables will not be accepted as grounds for petitions or academic appeals.

Missed exams, due to illness: see page 66, Aegrotat Standing.

RECITAL / APPLIED MUSIC EXAMINATION DEFERRALS

Students prevented from completing an Applied Music final examination or Recital because of a medical condition may Petition to have the examination deferred. The deadline for completing the deferred examination is October 31st of the next academic year. Should the medical disability persist beyond this date, the student may not remain registered in any courses requiring performance (e.g. Applied Music, Ensembles etc.),

but may petition for special consideration and/or part-time status, after discussion with the Performance Division and the Registrar.

1 Standing in a Course

Standing in a course requires a final mark of 50% or higher. The Faculty of Music uses the following grading system, excepting courses for which CR (Credit) or NCR (No Credit) apply:

Mark %	Grade	
80 – 100	A	Excellent
70 – 79	B	Good
60 – 69	C	Adequate
50 – 59	D	Marginal
35 – 49	E	Inadequate
0 – 34	F	Wholly Inadequate

2 Standing in a Year

To receive standing in any year, a student must obtain an overall average of 60% or higher, based on the following scale:

Mark %	Grade
80 – 100	A
70 – 79	B
60 – 69	Pass
Less than 60%	Fail

A student with full-time status who obtains an "A" standing in the final year will graduate "With Honours".

Failure in First Year

A student who fails first year must reapply for admission through the Registrar and will be considered with other first-year applicants; re-acceptance is not automatic. A student repeating first year must achieve a cumulative average of 60% in the second attempt. Failure to do so will result in suspension from the Faculty.

Probationary Status

A student continuing **beyond** first year whose cumulative average is in the range of 50-60% will be placed on probation. A student with an average below 50% may be suspended from the Faculty. Failure to achieve a cumulative average of 60% or better at the end of the probationary year will result in suspension from the Faculty for at least one year. A degree or diploma will not be granted if the cumulative average is below 60%.

A student who fails prerequisite courses may find he/she is unable to enrol in a full program of the next higher year.

PETITIONS, APPEALS, AND REREADING OF PAPERS/EXAMS

1 Petitions

A student seeking exemption or other variations from academic regulations during the school year should apply to the Registrar (Room 108) for a Petition form. Students must consult with the Registrar to ensure that a petition is clearly worded and appropriate. The student prepares a written statement:

- stating clearly the special consideration requested;
- stating clearly the reason(s) why the student believes an exception to the rules is appropriate; and
- appending supporting documents (letters, medical certificates, etc.)

Medical certificates submitted must indicate the following:

- that the student was examined at the time of the illness;
- the nature of the illness and duration of the debility;
- the physician's professional opinion as to whether the student should receive special consideration on medical grounds.

Upon completion, the petition should be submitted to the Registrar for presentation to the Petitions Committee. Students are notified in writing of the decision.

If the petition is denied, the student may re-petition within 30 days on submission of further evidence.

2 Academic Appeals

This Committee deals with appeals of final grades and other matters concerning academic standing. It also, as the higher appeal body within the Faculty, will hear appeals relating to a petition twice rejected.

Procedures

1 A student wishing to appeal must first arrange an interview with the instructor and/or divisional coordinator to attempt to resolve the matter.

2 If the student wishes to make a formal appeal, he/she will meet with the Registrar to discuss its preparation.

3 **Time Limit - Appeals must be submitted within 42 days of the issuing of the Official Statement of Results or the date of decision of a re-petition.**

4 The appeal must state the nature and grounds and must be accompanied by any supporting documents or material.

5 Receipt of the appeal will be acknowledged by the Chair of the Academic Appeals Committee by letter, which will state the date, time and place of the meeting and will be sent by registered mail or other receipted delivery at least two weeks prior to the meeting date.

6 The student has the right to appear before the Academic Appeals Committee, with or without an advisor. If the student intends to be accompanied by an advisor this must be communicated on the notice of the appeal.

7 The Academic Appeals Committee is required to arrive at a majority decision and this decision, together with reasons for the decision, will be sent to the student by registered mail or other receipted delivery within two weeks of the hearing of the appeal.

8 Any further appeal must be initiated by filing a notice of appeal with the Secretary of the Academic Appeals Board of Governing Council of the University of Toronto **no later than ninety days** after the decision from which the appeal is being taken has been communicated in writing to the student.

3 Rereading of Papers/Exams

A student may request a rereading of a paper or examination by submitting a petition form to the Registrar within six months after the final examination period. A student fee of $35.00 is levied for this service and is refundable if there is a decision in the student's favour.

AEGROTAT STANDING

If the ability of a student to complete a course is affected by illness or domestic problems beyond his/her control, a petition may be made for special consideration. If there are adequate grounds, the Faculty will determine the status of the work already done and the steps that must be taken to complete the course. Alternatively, a recommendation may be made by the Faculty to grant Aegrotat Standing in the course. **Petitions must be filed with the Registrar on or before the last day of the relevant final examination period,** together with a medical certificate including the statement that the student was examined at the time of the illness, or other relevant documentation. If necessary, the medical certificate or documents may follow, but the petition must be submitted before the examination period ends; **late petitions will not be considered.**

Aegrotat Standing in a course carries the "AEG" designation on the official transcript; no numerical or letter grade is assigned.

The Faculty of Music reserves the right not to grant Aegrotat Standing more than once to any one student.

ATTENDANCE AND UNSATISFACTORY WORK

Students whose attendance or work is deemed to be unsatisfactory may have their registration cancelled at any time by the Faculty. The Council may suspend a student from registration in the Faculty for a given period of time not exceeding two years for unsatisfactory work. The student must then reapply for admission.

OPTIONAL RECITALS

Students wishing to give recitals that are not required as part of their programs must receive permission from their Applied Music instructor and the Performance Division.

PERFORMING ENGAGEMENTS

During the academic year many students wish to take advantage of performing opportunities that may enhance and complement their studies in the Faculty of Music. Should a scheduling conflict arise because of a performing opportunity, this must be reported to the Performance Division, where an attempt will be made to resolve the problem. Students must realise, however, that academic obligations take priority over any outside engagement. The Performance Division requires that students complete, *well in advance,* an Outside Engagement form if an absence from the Faculty of Music is to be requested.

UNIVERSITY POLICIES

UNIVERSITY GRADING PRACTICES POLICY

Purpose The purpose of the University Grading Policies is to ensure:

(a) that grading practices throughout the University reflect appropriate standards;
(b) that the evaluation of students is made in a fair, objective manner against these academic standards;
(c) that grade scales, while remaining suited to the particular circumstances of every division, are compatible with each other;
(d) that the academic standing of every student can be accurately assessed even when courses have been taken in different divisions of the University and evaluated according to different grade scales.

Application of Policy

The Policy applies to all individuals and committees taking part in the evaluation of student performance in degree, diploma, and certificate credit courses (hereafter referred to as courses), excluding courses in the School of Graduate Studies.

Amendment to Policy

Amendments to the Policy shall be recommended to the Academic Board. Changes to the divisional regulations on grading practices shall be forwarded to the Committee on Academic Policy and Programs.

Distribution of Policy

A copy of the Grading Practices Policy as well as the description of the grade scale used in a division and the substance of divisional regulations indicated in Part II of this Policy shall be published in the Calendar of the division. Similarly a copy shall be given to all students upon initial registration and to all instructors and others, including teaching assistants, involved in the evaluation of student performance.

PART I GRADES

Meaning of Grades Grades are a measure of the performance of a student in individual courses. Each student shall be judged on the basis of how well he or she has command of the course materials.

I.1 A grade assigned in a course is not an assessment of standing within a program of studies. To determine the requirements for credit and standing in a program of studies, the academic regulations of the division in which the program is offered should be consulted.

I.2 Grades for each course shall be assigned with reference to the following meanings (which may be expanded in the divisional regulations under Part II):

Excellent	*Marginal*
Good	*Inadequate*
Adequate	*Wholly Inadequate*

Grade Scales

I.3 Once a judgement on the performance of the student has been made, the following grade scales may be used in accordance with divisional practice:

(a) a compatible letter grade scale;
(b) the numerical scale of marks;
and/or
(c) the scales Honours/Pass/Fail and Credit/NoCredit

Grades vs Scores

I.4 Grades should always be based on the approved grade scales. However, students may find that on any one evaluation they may receive a numerical or letter mark that reflects the score achieved on the test or essay. The cumulative scores may not be directly identified with the final grade. Grades are final only after review by the divisional review committee described below.

I.5 A table of correspondence and a translation table are defined in the Appendix for each of the letter grade scales referred to in I.3(a) in order to allow the conversion, when necessary, of a grade assigned from one scale to the corresponding grade in another. It should be noted that these tables are not to be used to translate a score to a grade directly corresponding grade in another. It should be noted that these tables are not to be used to translate a score to a grade directly.

Grade Reporting

I.6 Only one letter scale, as referred to in I.3(a) may be used in a division for assigning grades, but the numerical scale and the H/P/FL and CR/NCR scales, as referred to in I.3(b) and (c) respectively, may also be used. The grades assigned in a course, however, must all be from the same scale.

I.7 Grades in each course shall be assigned according to the practice of the division offering the course. Grades in each course shall be reported according to the practice of the division administering the program in which the student is registered (the reporting division).

(a) Grades shall be reported as assigned when the division offering the course is also the reporting division, when the offering and reporting divisions use the same grade scale, and when the grades are assigned from the H/P/FL or C/NCR scales.

(b) In all other cases, grades shall be reported as converted to the scale used by the reporting division, and the conversion shall be made according to the tables of correspondence and the translation tables defined in the Appendix.

(c) With the exception of H/P/FL and CR/NCR scales, two different letter grade scales may not be used on the same transcript.

(d) A grade not reported in the form originally assigned by the offering division must on request be made available to the student in that form by the reporting division.

I.8 All non-grade symbols used in reporting course results must correspond to the University–wide standard. A list of the currently approved symbols and their meanings is given in the Appendix A.2.

I.9 The information in grade reports and transcripts must be communicated to the user, whether within or outside the University, in a clear and meaningful way. To that end, transcripts issued by every division of the University must indicate the relationship between the divisional grade scale, the grade meanings, the basic letter grade scale, whether refined or unrefined by plus and minus signs, and the scale of numerical marks as well as the translation table. A list of non-grade symbols and meanings shall also be included in the transcript.

PART II GRADING PROCEDURES

Approval of Grades

Grades shall be recommended by the instructor to the chair or division head. The grades shall then be reviewed and approved following the divisional review procedure. Grades shall not be reported or released to students as official until the divisional review procedure has been carried out. The divisional review constitutes final approval of grades except when grades are changed on appeal.

II.1 Divisional Review Committee

In each division, a committee chaired by the divisional head or a designate, and where appropriate, an additional committee structure, with the chairs (or their designates) of departments or other academic units of division serving as chairs shall:

(a) administer the implementation of the University Grading Practices Policy at the divisional level and oversee the general consistency of grading procedures within the division;

(b) formulate, approve, and administer the University's specific regulations concerning the grade scale or scales to be used, the assignment of non-grade symbols for course work, classroom procedures and approved methods of evaluation;

(c) review, adjust and approve course grades recommended by instructors. The grades recommended for any individual student in the professional faculties may be adjusted according to his or her performance in the course or program as determined by the committee. The divisional committee has the final responsibility for assigning the official course grade.

II.2 Classroom Procedures

To ensure that the method of evaluation in every course reflects appropriate academic standards and fairness to students, divisional regulations governing classroom procedures must be consistent with the practices below.

(a) As early as possible in each course (and no later than the division's last date for course enrolment), the instructor shall make available to the class, and shall file with the division or department, the methods by which student performance shall be evaluated. This should include whether the methods of evaluation shall be essays, tests, examinations, etc., the relative weight of these methods in relation to the overall score, and the timing of each major evaluation.

(b) After the methods of evaluation have been made known, the instructor may not change them or their relative weight without the consent of at least a simple majority of the students enrolled in the course. Any changes shall be reported to the division or department.

(c) Student performance in a course shall be assessed on more than one occasion. No one essay, test, examination, etc., should have a value of more than 80% of the grade. Criteria for exemption may by determined by the division.

(d) In courses that meet regularly as a class there shall be an examination (or examinations) conducted formally under divisional auspices and worth (alone or in the aggregate) at least one-third of the final grade. Criteria for exemption may be determined by the division. The relative value of each part of an examination shall be indicated to the student. In the case of a written examination, the value shall be indicated on the examination paper.

(e) Commentary on assessed term work and time for discussion of it shall be made available to the student.

(f) At least one piece of term work which is a part of the evaluation of a student performance, whether essay, lab report, review, etc., shall be returned to the student prior to the last date for withdrawal from the course without academic penalty.

(g) Grades shall be recommended by the instructor in reference to the approved scales on the basis of each student's overall performance.

In formulating their own regulations divisions may add to items (a) to (g) and may adopt fuller or more specific

provisions, for example in place of such terms as "a simple majority" (b) "one-third of the final grade" (d), or in particularizing the evaluation methods referred to in (a) and (b).

II.3 Procedures in the Event of Disruptions

Principles The following principles shall apply in the event of disruption of the academic program:

(i) The academic integrity of academic programs must be honoured; and

(ii) Students must be treated in a fair manner recognizing their freedom of choice to attend class or not without penalty.

Procedures

(a) The Vice-President and Provost, or the Academic Board, shall declare when a disruption of the academic program has occurred. The Provost shall take steps to inform the University community at large of the changes to be implemented, and will report to the Committee on Academic Policy and Programs regarding the implementation of the procedures and changes to the status of the academic programs.

(b) Individual instructors or multi-section coordinators responsible for courses that are disrupted shall determine, as the disruption proceeds, whether any changes to classroom procedures are needed to complete the course.

(c) Changes to the classroom procedures should, where possible, first be discussed with students prior to the class in which a vote of the students present on the proposed changes is to be taken. Changes agreed upon by consensus should be forwarded to the department or division with a report on the attendance at the class where the vote was taken.

(d) Where consensuson changes has not been arrived at, or where a vote is not feasible, the instructor, after class discussion, will provide the division head or chair of the department in multi-departmental faculties, with his or her recommendation, along with the results of any classroom votes. The chair or division head shall then make a decision.

(e) Where classes are not able to convene, the instructor, with the prior approval of the chair in multi-departmental faculties of the division head, shall make changes deemed necessary to the classroom procedures. In the absence of the instructor such changes will be made by the divisional head and require the approval of the Provost. Where courses are to be cancelled, approval of the division council is required. If the divisional council cannot meet, approval of the division head, or in the absence of the division head, the approval of the Provost, is required.

(f) Students must be informed of changes to classroom procedures. This may be done by circulating the changes in writing to the class, posting in the departmental and faculty offices, reporting to the divisional council, as well as listing in the campus press. Should classes resume students must be informed, at class, of any changes made during the disruption.

(g) Where changes to the classroom procedures are made students who do not wish to complete the course under the revised procedures may withdraw without academic penalty. This must be done prior to the last day of classes.

(h) Where students have not attended classes that are meeting, they nonetheless remain responsible for the course work and meeting course requirements. However, where possible, reasonable extension of deadlines for the course requirements, or provision of make-up tests shall be made and reasonable alternative access to material covered should be provided.

(i) A student who feels, owing to his or her special circumstances, that changes to the classroom procedure have unreasonably affected his or her grade may appeal the grade following the procedures as set out in each division.

II.4 Assessment in Clinical and Field Settings

Divisions may make reasonable exemptions to the classroom procedures described above in circumstances such as field or clinical courses where adherence to these procedures is not possible. Nevertheless, it is obligatory that the assessment of the performance of students in clinical or field settings should be fair, humane, valid, reliable and in accordance with the principles enunciated in the University Grading Practices Policy. Accordingly, where a student's performance in a clinical or field setting is to be assessed for credit, the evaluation must encompass as a minimum:

(a) a formal statement describing the evaluation process, including the criteria to be used in assessing the performance of students and the appeal mechanisms available. This statement should be available to all students before or at the beginning of the clinical or field experience;

(b) a mid-way performance evaluation with feedback to the student;

(c) written documentation of the final assessment.

In addition, for such clinical and field experiences, divisions must ensure that:

(d) clinical and field assessors are fully informed regarding University, divisional and course policies concerning evaluation procedures, including the specific assessment procedures to be applied in any particular field or clinical setting. Any exception from the above would require a divisional request with explanation for approval by the Governing Council.

II.5 Grade Review and Approval Process

The following principles and procedures shall govern the grade review and approval process.

(a) The distribution of grades in any course shall not be predetermined by any system of quotas that specifies the number or percentage of grades allowable at any grade level.

(b) However, a division may provide broad limits to instructors setting out a reasonable distribution of grades in the division or department. Such broad limits shall recognize that considerable variance in class grades is not unusual. The division may request an explanation of any grades for a course that exceed the limits and hence appear not to be based on the approved grade scales or otherwise appear anomalous in reference to the Policy. It is understood that this section shall only be used when the class size is thirty students or greater. Each division shall make known in the divisional Calendar of any such limits.

(c) The criterion that the Divisional Review Committee shall employ in its evaluation is whether the instructor has followed the University Grading Practices Policy. The Review Committee shall not normally adjust grades unless the consequences of allowing the grades to stand would be injurious to the standards of the University, or the class in general.

(d) Membership on the Divisional Review Committee may include students but should not include members of the divisional appeals committees.

(e) Where grades have been adjusted by a divisional committee, the students as well as the instructor shall be informed. On request, the students or the instructor shall be given the reason for the adjustment of grades, a description of the methodology used to adjust the grades, and a description of the divisional appeal process.

(f) Where a departmental review committee changes course grades, the faculty office shall be so informed. Having done so, the faculty office shall relay this information, upon request, to the students or the instructor with a description as to the reason for the change and the methodology used.

(g) Past statistical data, including drop-out rates, mean arithmetic average, etc., should be provided to the Divisional Review Committee as background information where available. The Committee will not use this information exclusively to judge whether a specific grades distribution is anomalous. Rather, the information should provide part of the basis for an overall review of grades in a division.

(h) Where class grades have been changed, or when the Divisional Review Committee had reservations about the grades, the issue will be taken up with the instructor by the division or department head, with a view to ensuring that the Grading Practices Policy is followed in future.

Appeal Procedure

Every division shall establish divisional appeal procedures. Students may appeal grades according to the procedures established for that purpose in the division. The appeal may be made whether marks have been altered by the review process or not. These procedures shall be outlined in the divisional Calendar, and available upon request at the faculty or registrar's office.

II.6 Student Access to Examination Papers

(a) All divisions should provide access to copies of the previous year's final examination papers and other years' papers, where feasible. Exemptions may be granted by an appropriate committee of the division or department.

(b) All divisions should provide students with the opportunity within a reasonable time to review their examination paper where feasible. A recovery fee should be set to cover administrative costs including photocopying.

(c) All divisions should provide, in addition to the customary re-reading of papers and the re-checking of marks, the opportunity for students to petition for the re-reading of their examination where feasible. A cost recovery fee should be set and returned where appropriate.

II.7 Conflict of Interest

Where the instructor or a student has a conflict of interest, or is in a situation where a fair and objective assessment may not be possible, this should be disclosed to the division chair or head who shall take steps to ensure fairness and objectivity.

UNIVERSITY OF TORONTO CODE OF BEHAVIOUR ON ACADEMIC MATTERS

The Governing Council of the University of Toronto has approved a Code of Behaviour which sets out clearly the standard of conduct in academic matters expected of members of the University community. The Code is enforced by the Provost and the Disciplinary Tribunal. Below are extracts from the Code, covering offences and sanctions as they apply to students. The full text is available from the Office of the Dean & the Registrar.

Section B Offences

B.1 1. It shall be an offence for a student intentionally:

(a) to forge or in any other way alter or falsify any document or evidence required for admission to the University, or to utter, circulate or make use of any such forged, altered or falsified document, whether the record be in print or electronic form;

(b) to use or possess an unauthorized aid or aids or obtain unauthorized assistance in any academic examination or term test or in connection with any other form of academic work;
(c) to personate another person at any academic examination or term test or in connection with any other form of academic work;
(d) to represent as one's own any idea or expression of an idea or work of another in any academic examination or term test or in connection with any other form of academic work, i.e. to commit plagiarism (for a more detailed account of plagiarism see Appendix A in full text);
(e) to submit for credit, without the knowledge and approval of the instructor to whom it is submitted, any academic work for which credit has previously been obtained or is being sought in another course or program of study in the university or elsewhere;
(f) to submit for credit any academic work containing a purported statement of fact or reference to a source which has been concocted.

2. It shall be an offence for a faculty member intentionally:
(a) to approve any of the previously described offences;
(b) to evaluate an application for admission or transfer to a course or program study by other than duly established and published criteria;
(c) to evaluate academic work by a student by reference to any criterion that does not relate to its merit, to the time within which it is to be submitted or to the manner in which it is to be performed.

3. It shall be an offence for a faculty member and student alike intentionally:
(a) to forge or in any other way alter or falsify any academic record, or to utter, circulate or make use of any such forged, altered or falsified record, whether the record be in print or electronic form;
(b) to cause by action, threat or otherwise in a classroom, laboratory or examination room a disturbance, which the member knows or ought reasonably to know, obstructs the teaching of a course or the holding of a test or examination.

4. The following are offences to the extent that they relate to the teaching and learning relationship. It shall be an offence for a faculty member alike intentionally:
(a) to remove or copy or alter stored information such as books, film, data files or programs from a library, computer or information storage, processing or retrieval system or its peripheral communications devices without proper authorization; or to mutilate, misplace, misfile, install or render inoperable any such information, program, system or device, or in any other way to deprive immediately or at some point in the future without authorization another member or members from using or having access to any such resource;
(b) to use in a substantial way any information storage, processor or retrieval facility such as a library, computer, telephone, network or telecommunications system, or facsimile or photocopying equipment, or similar equipment, for any other purpose than that for which privileges of use or access have been granted;
(c) to access any University computer, library, or other information storage, processing or retrieval system or any personal academic file without proper authorization.

5. A graduate of the University may be charged with any of the above offences committed intentionally while he or she was an active student, when, in the opinion of the Provost, the offence, if detected, would have resulted in a sanction sufficiently severe that the degree would not have been granted at the time that it was.

B.II Parties to Offences

1. (a) Every member is a party to an offence under this Code who intentionally:
(i) actually commits it;
(ii) does or omits to do anything for the purpose of aiding or assisting another member to commit the offence;
(iii) does or omits to do anything for the purpose of aiding or assisting any other person who, if that person were a member, would have committed the offence;
(iv) abets, counsels, procures or conspires with another member to commit or be a party to an offence; or
(v) abets, counsels, procures or conspires with any other person who, if that person where a member, would have committed or have been a party to the offence.
(b) Every party to an offence under this Code is liable upon admission of the commission thereof, or upon conviction, as the case may be, to the sanctions applicable to that offence.

2. Every member who, having an intent to commit an offence under this Code, does or omits to do anything for the purpose of carrying out that intention (other than mere preparation to commit the offense) is guilty of an attempt to commit the offence and liable upon conviction to the same sanctions as if he or she had committed the offence.

3. When a group is found guilty of an offence under this Code, every officer, director or agent of this group, being a member of the University, who directed, authorized or participated in the commission of the offence is a party to and guilty of the offence and is liable upon conviction to the sanctions provided for the offence.

C.I. (a) Divisional Procedures

Note Where a student commits an offence, the faculty in

which the student is registered has responsibility over the student in the matter.

1. No hearing within the meaning of Section 2 of the Statutory Powers Procedure Act is required for the purposes of, or in connection with, any of the discussions, meetings and determinations referred to in Section C.I. (a), and such discussions, meetings and determinations are not proceedings of the Tribunal.

2. Where an instructor has reasonable grounds to believe that an academic offence has been committed by a student, the instructor shall so inform the student immediately after learning of the act of conduct complained of, giving reasons, and invite the student to discuss the matter. Nothing the student says in such a discussion may be used or receivable in evidence against the student.

3. If after such a discussion, the instructor is satisfied that no academic offence has been committed, he or she shall so inform the student and no further action shall be taken in the matter by the instructor, in which case he or she may again proceed in accordance with subsection 2.

4. If after such discussion, the instructor believes that an academic offence has been committed by the student, or if the student fails or neglects to respond to the invitation for discussion, the instructor shall make a report of the matter to the department chair or through the department chair to the dean. (See also C.I. (b)1.)

5. When the dean or the department chair, as the case may be, has been so informed, he or she shall notify the student in writing accordingly, provide him or her with a copy of the Code and subsequently afford the student an opportunity for discussion of the matter. In the case of the dean being informed, the chair of the department and the instructor shall be invited by the dean to be present at the meeting with the student. The dean shall conduct the interview.

6. Before proceeding with the meeting, the dean shall inform the student that he or she is entitled to seek advice, or to be accompanied by counsel at the meeting, before making, and is not obliged to make, any statement or admission, but shall warn that if he or she makes any statement or admission in the meeting, it may be used or receivable in evidence against the student in the hearing of any charge with respect to the offence or alleged offence in question. The dean shall also advise the student, without further comment or discussion, of the sanctions that may be imposed under Section C.I. (b), and that the dean is not obliged to impose a sanction but may instead request that the Provost lay a charge against the student. Where such advice and warning have been given, the statements and admissions, if any, made in such a meeting may be used or received in evidence against the student in any such hearing.

7. If the dean, on the advice of the department chair and the instructor, or if the department chair, on the advice of the instructor, subsequently decides that no academic offence has been committed and that no further action in the matter is required, the student shall be so informed in writing and the student's work shall be accepted for normal evaluation or, if the student was prevented from withdrawing from the course by the withdrawal date, he or she shall be allowed to do so. Thereafter, the matter shall not be introduced into evidence at a Tribunal hearing for another offence.

8. If the student admits the alleged offence, the dean or the department chair may either impose the sanction that he or she considers appropriate under Section C.I. (b) or refer the matter to the dean or Provost, as the case may be, and in either shall inform the student in writing accordingly. No further action in the matter shall be taken by the instructor, the department chair or the dean if the dean imposes a sanction.

9. If the student is dissatisfied with a sanction imposed by the department chair or the dean, as the case may be, the student may refer the matter to the dean or Provost, as the case may be, for consideration.

10. If the student does not admit the alleged offence, the dean may, after consultation with the instructor and the department chair, request that the Provost lay a charge against the student. If the Provost agrees to lay a charge, the case shall the proceed to the Trial Division of the Tribunal.

11. Normally, decanal procedures will not be examined in a hearing before the Tribunal. A failure to carry out the procedures referred to in this Section, or any defect or irregularity in such procedures, shall not invalidate any subsequent proceedings of or before the Tribunal, unless the chair of the hearing considers that such failure, defect or irregularity resulted in a substantial wrong, detriment or prejudice to the accused. The chair will determine at the opening of the hearing whether there is going to be any objection to defect, failure or irregularity.

12. No degree, diploma or certificate of the University shall be conferred or awarded, nor shall a student be allowed to withdraw from a course from the time of the alleged offence until the final disposition of the accusation. However, a student shall be permitted to use University facilities while a decision is pending, unless there are valid reasons for the dean to bar him or her from a facility. A student upon whom a sanction has been imposed by the dean or the department chair under Section C.I. (b) or who has been convicted by the Tribunal shall not be allowed to withdraw from a course so as to avoid the sanction imposed.

13. A record of cases disposed of under Section C.I.(a) and of the sanctions imposed shall be kept in the academic unit concerned and may be referred to by the dean in connection with a decision to prosecute, or by the prosecution in making representations as to the sanction or sanctions to be imposed by the Tribunal, for any subsequent offence committed by the student. Information of such cases shall be available to other academic units upon

request and such cases shall be reported by the dean to the Secretary of the Tribunal for use in the Provost's annual report to the Academic Board. The dean may contact the Secretary of the Tribunal for advice on for information on cases disposed of under Section C.II hereof.

14. Where a proctor or invigilator, who is not a faculty member, has reason to believe that an academic offence has been committed by a student at an examination or test, the proctor or invigilator shall so inform the student's dean or department chair, as the case may be, who shall proceed as if he or she were an instructor, by analogy to the other provisions of this section.

15. In the case of alleged offences not covered by the above and not involving the submission of academic work, such as those concerning forgery or uttering, library or computer material or library or computer resources, and in cases involving cancellation, recall or suspension of a degree, diploma or certificate, the procedure shall be regulated by analogy to the other procedures of this section.

C.I. (b) Divisional Sanctions

1. In an assignment worth 10 percent or less of the final grade, the department chair may handle the matter if:

(i) the student admits guilt; and

(ii) the assignment of a penalty is limited to at most a mark of zero for the piece of work.

If the student does not admit guilt, or if the department chair chooses, the matter shall be brought before the dean.

2. One or more of the following sanctions may be imposed by the dean where a student admits to the commission of an offence:

(a) a written reprimand

(b) a written reprimand and, with the permission of the instructor, the resubmission of the piece of academic work, in respect of which the offence was committed, for evaluation. Such a sanction shall be imposed only for minor offences and where the student has committed no previous offence;

(c) assignment of a grade of zero or a failure for the piece of academic work in respect of which the offence was committed;

(d) assignment of a penalty in the form of a reduction of the final grade in the course in respect of which the offence was committed;

(e) denial of privileges to use any facility of the University, including library and computer facilities;

(f) a monetary fine to cover the costs of replacing damaged property or misused supplies in respect of which the offence was committed;

(g) assignment of a grade of zero of a failure for the course in respect of which the offence was committed;

(h) suspension from attendance in a course or courses, a program, an academic division or unit, or the University for a period of not more than twelve months. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed;

3. The dean shall have the power to record any sanction imposed on the student's academic record and transcript for such length of time as he or she considers appropriate. However, the sanctions of suspension or a notation specifying academic misconduct as the reason for a grade of zero for a course shall normally be recorded for a period of five years.

4. The Provost shall, from time to time, indicate appropriate sanctions for certain offences. These guidelines shall be sent for information to the Academic Board and attached to the Code as Appendix "C".

C.II. (b) Tribunal Sanctions

1. One or more of the following sanctions may be imposed by the Tribunal upon the conviction of any student:

(a) a written reprimand

(b) a written reprimand and, with the permission of the instructor, the resubmission of the piece of academic work, in respect of which the offence was committed, for evaluation. Such a sanction shall be imposed only for minor offences and where the student has committed no previous offence;

(c) assignment of a grade of zero or a failure for the piece of academic work in respect of which the offence was committed;

(d) assignment of a penalty in the form of a reduction of the final grade in the course in respect of which the offence was committed;

(e) denial of privileges to use any facility of the University, including library and computer facilities;

(f) a monetary fine to cover the costs of replacing damaged property or misused supplies in respect of which the offence was committed;

(g) assignment of a grade of zero or a failure for any completed or uncompleted course or courses in respect of which the offence was committed;

(h) suspension from attendance in a course or courses, a program, an academic division or unit, or the University for a period of time up to five years as may be determined by the Tribunal. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed;

(i) recommendation of expulsion from the University. The Tribunal has power only to recommend that such a penalty be imposed. In any such case, the recom-

mendation shall be made by the Tribunal to the President for a recommendation by him or her to the Governing Council. Expulsion shall mean that the student shall be denied any further registration at the University in any program and his or her academic record and transcript shall record permanently this sanction. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed. If a recommendation for expulsion is not adopted, the governing Council shall have the power to impose such lesser penalty as it sees fit.

(j) (i) recommendation to the Governing Council for cancellation, recall or suspension of one or more degrees, diplomas or certificates obtained by any graduate; or (ii) cancellation of academic standing or academic credits obtained by any former student who, while enrolled, committed any offence which if detected before the granting of the degree, diploma, certificate, standing or credits would, in the judgement of the Tribunal, have resulted in a conviction and the application of a sanction sufficiently severe that the degree, diploma, certificate, standing, credits or marks would not have been granted.

2. The jury shall have the power to order that any sanction imposed by the Tribunal be recorded on the student's academic record and transcript for such length of time as the jury considers appropriate.

3. The Tribunal may, if it considers appropriate, report any case to the Provost who may publish a notice of the decision of the Tribunal and the sanction or sanctions imposed in the University newspapers, with the name of the student withheld.

UNIVERSITY OF TORONTO CODE OF STUDENT CONDUCT

A. Preface

1. The University of Toronto is a large community of teaching staff, administrative staff and students, involved in teaching, research, learning and other activities. Student members of the University are adherents to a division of the University for the period of their registration in the academic program to which they have been admitted and as such assume the responsibilities that such registration entails.

2. As an academic community, the University governs the activities of its members by standards such as those contained in the Code of Behaviour on Academic Matters, which provides definitions of offences that may be committed by student members and which are deemed to affect the academic integrity of the University's activities.

3. The University sponsors, encourages or tolerates many non-academic activities of its members, both on its campuses and away from them. These activities, although generally separate from the defined requirements of students' academic programs, are a valuable and important part of the life of the University and of its students.

4. The University does not stand *in loco parentis* to its student members, that is, it has no general responsibility for the moral and social behaviour of its students, as if they were its wards. In the exercise of its disciplinary authority and responsibility, the University treats students as free to organize their own personal lives, behaviour and associations subject only to the law and to University regulations that are necessary to protect the integrity and safety of University activities, the peaceful and safe enjoyment of University housing by residents and neighbours, or the freedom of members of the University to participate reasonably in the programs of the University and in activities in or on the University's premises. Strict regulation of such activities by the University of Toronto is otherwise neither necessary nor appropriate.

5. University members are not, as such, immune from the criminal and civil laws of the wider political units to which they belong. Provisions for non-academic discipline should not attempt to shelter students from their civic responsibilities nor add unnecessarily to these responsibilities. Conduct that constitutes a breach of the Criminal Code or other statute, or that would give rise to a civil claim or action, should ordinarily be dealt with by the appropriate criminal or civil court. In cases, however, in which criminal or civil proceedings have not been taken or would not adequately protect the University's interests and responsibilities as defined below, proceedings may be brought under a discipline code of the University, but only in cases where such internal proceedings are appropriate in the circumstances.

6. The University must define standards of student behaviour and make provisions for student disciplines with respect to conduct that jeopardizes the good order and proper functioning of the academic and non-academic programs and activities of the University or its divisions, that endangers the health, safety, rights or property of its members or visitors, or that adversely affects the property of the University or bodies related to it, where such conduct is not, for the University's defined purposes, adequately regulated by civil and criminal law.

7. Nothing in this Code shall be construed to prohibit peaceful assemblies and demonstrations, lawful picketing, or to inhibit freedom of speech as defined in the University.

8. In this Code, the word "premises" includes lands, buildings and grounds.

9. In this Code, "student" means a member of the University

(i) engaged in any academic work which leads to the

recording and/or issue of a mark, grade or statement of performance by the appropriate authority in the University or another institution; and/or

(ii) registered in any academic course which entitles the member to the use of a University library, library materials, library resources, computer facility or dataset.

10. In the following, the words "University of Toronto" refer to the University of Toronto and include any institutions federated or affiliated with it, where such inclusion has been agreed upon by the University and the federated or affiliated institution, with respect to the premises, facilities, equipment, services, activities, students and other members of the federated or affiliated institution.

11. In this Code, where an offence is described as depending on "knowing", the offence shall likewise be deemed to have been committed if the person ought reasonably to have known.

12. This Code is concerned with conduct that the University considers unacceptable. In the case of student members of the University, the procedures and sanctions described herein shall apply. In the case of other members of the University, such conduct is to be dealt within accordance with the established policy, procedures and agreements that apply to the members.

B. Offences

The following offences constitute conduct that shall be deemed to be offences under this Code, when committed by a student of the University of Toronto, provided that such conduct

(i) has not been dealt with as failure to meet standards of professional conduct as required by a college, faculty or school; and

(ii) is not specifically assigned to the jurisdiction of the University Tribunal, as in the case of offences described in the Code of Behaviour on Academic Matters, or to another disciplinary body within the University of Toronto, as in the case of sexual harassment as described in the Policy and Procedures: Sexual Harassment; and

(iii) occurs on premises of the University of Toronto or elsewhere in the course of activities sponsored by the University of Toronto or by any of its divisions.

1. Offences against persons

(a) No person shall assault another person sexually or threaten any other person with sexual assault.

(b) No person shall otherwise assault another person, threaten any other person with bodily harm, or knowingly cause any other person to fear bodily harm.

(c) No person shall knowingly create a condition that unnecessarily endangers the health or safety of other persons.

(d) No person shall threaten any other person with damage to such person's property, or knowingly cause any other person to fear damage to her or his property.

(e) No person shall engage in a course of vexatious conduct that is directed at one or more specific individuals, and that is based on the race, ancestry, place of origin, colour, ethnic origin, citizenship, creed, age, marital status, family status, handicap, receipt of public assistance or record of offences of that individual or those individuals, and that is known to be unwelcome, and that exceeds the bounds of freedom of expression or academic freedom as these are understood in University policies and accepted practices, including but not restricted to, those explicitly adopted. *Note: Terms in this section are to be understood as they are defined or used in the Ontario Human Rights Code.*

(f) i. No person shall, by engaging in the conduct described in subsection (ii) below, whether on the premises of the University or away from the premises of the University, cause another person or persons to fear for their safety or the safety or another person known to them while on the premises of the University of Toronto or in the course of activities sponsored by the University of Toronto or by any of its divisions, or cause another person or persons to be impeded in exercising the freedom to participate reasonable in the programs of the University and in activities in or on the University's premises, knowing that their conduct will cause such fear, or recklessly as to whether their conduct causes such fear.

ii. The conduct mentioned in subsection i consists of:

a. repeatedly following from place to place the other person or anyone known to them:

b. repeatedly and persistently communicating with, either directly or indirectly, the other person or anyone known to them:

c. besetting or repeatedly watching the dwelling-house, or place where the other person, or anyone known to them, resides, works, carries on business or happens to be: or

d. engaging in threatening conduct directed at the other person or any member of the family, friends or colleagues or the other person.

2. Disruption

No person shall cause by action, threat or otherwise, a disturbance that the member knows obstructs any activity organized by the University of Toronto or by any of its divisions, or the right of another member or members to carry on their legitimate activities, to speak or to associate with others.

For example, peaceful picketing or other activity outside a class or meeting that does not substantially interfere with the communication inside, or impede access to the meeting, is an acceptable

expression of dissent. And silent or symbolic protest is not to be considered disruption under this Code. But noise that obstructs the conduct of a meeting or forcible blocking of access to an activity constitutes disruption.

3. Offences involving property

(a) No person shall knowingly take, destroy or damage premises of the University of Toronto.

(b) No person shall knowingly take, destroy or damage any physical property that is not her or his own.

(c) No person shall knowingly destroy or damage information or intellectual property belonging to the University of Toronto or to any of its members.

(d) No person, in any manner whatsoever, shall knowingly deface the inside or outside of any building of the University of Toronto.

(e) No person, knowing the effects or property to have been appropriated without authorization, shall possess effects or property of the University of Toronto.

(f) No person, knowing the effects or property to have been appropriated without authorization, shall possess any property that is not her or his own.

(g) No person shall knowingly create a condition that unnecessarily endangers or threatens destruction of the property of the University of Toronto or of any of its members.

4. Unauthorized Entry or Presence

No person shall, contrary to the expressed instruction of a person or persons authorized to give such instruction, or with intent to damage or destroy the premises of the University of Toronto or damage, destroy or steal any property on the premises of the University of Toronto that is not her or his own, or without just cause knowingly enter or remain in or on any such premises.

5. Unauthorized use of University facilities, equipment or services

(a) No person shall knowingly use any facility, equipment or service of the University of Toronto contrary to the expressed instruction of a person or persons authorized to give such instruction, or without just cause.

(b) No person shall knowingly gain access to or use any University computing or internal or external communications facility to which legitimate authorization has not been granted. No person shall use any such facility for any commercial, disruptive or unauthorized purpose. *Appropriate uses for University connections to external networks are described, for example, in the policy document "Appropriate Use Policy for the Network".*

(c) No person shall knowingly mutilate, misplace, misfile, or render inoperable any stored information such as books, film, data files or programs from a library, computer or other information storage, processing or retrieval system.

6. False charges

No person shall knowingly or maliciously bring a false charge against any member of the University of Toronto under this Code.

7. Aiding in the Commission of an Offense

No person shall counsel, procure, conspire with or aid a person in the commission of an offence defined in this Code.

8. Refusal to comply with sanctions

No person found guilty of an offence under this Code shall refuse to comply with a sanction or sanctions imposed under the procedures of this Code.

9. Unauthorised possession or use of firearms or ammunition

No person other than a peace officer of a member of the Canadian Forces acting in the course of duty shall possess or use any firearm or ammunition on the premises of the University of Toronto without the permission of the officer of the University having authority to grant such permission.

C. Hearing Procedures

Anyone who believes an offence under this *Code* has been committed, may initiate a complaint by bringing the matter to the attention of the principal of the college or dean of the faculty of the student who is alleged to have committed the offence.

D. Sanctions

The following sanctions or combinations of them may by imposed upon students found guilty of committing an offence under this Code.

Penalties that directly affect a student's registration in a program, such as suspension or the recommendation for expulsion, may be imposed only where it has been determined that the offence committed is of such a serious nature that the student's continued registration threatens the academic function of the University of Toronto or of any of its divisions or the ability of other students to continue their programs of study.

In addition, students found guilty may be placed on conduct probation for a period not to exceed one year, with the provision that one or more of the following sanctions will be applied if the conduct probation is violated.

1. Formal written reprimand
2. Order for restitution, rectification or the payment of damages
3. A fine or bond for good behaviour not to exceed $100
4. Requirement of public service work not to exceed 25 hours
5. Denial of access to specified services, activities or facilities of the University for a period of up to one year
6. Suspension from registration in any course or program of a division or divisions for a period of up to one year
7. Recommendation for expulsion from the University

Copies of the complete *Code*, including "Hearing Procedures", may be obtained from the offices of college principals or deans and directors of faculties and schools, or the Office of Student Affairs, Room 107, Simcoe Hall.

ACCESS TO STUDENT ACADEMIC RECORDS

The University of Toronto has established an official policy on Access to Student Academic Records. The full text is available in the Office of the Dean, and the Registrar. The extracts published below provide an overview of the main points of the policy.

1. Definition of Official Student Academic Records

(a) Registration and enrolment information; fees forms; basis for a student's admission such as the application and supporting documents.
(b) Results for each course and academic period.
(c) Narrative evaluations of a student's academic performance, used to judge his/her progress through an academic program.
(d) Results of any petitions and appeals filed by a student.
(e) Medical information relevant to a student's academic performance which has been furnished at the request or with the consent of the student concerned.
(f) Letters of reference which may or may not have been provided on the understanding that they shall be maintained in confidence.
(g) Personal information which is required in the administration of academic records such as name, address, telephone number, citizenship, social insurance number.

2. Access to Official Student Academic Records

(a) **Access by a student**

Upon written request a student may, within 30 days of the receipt of the request, examine and have copies made of his/her academic record as defined above, with the exception of letters of reference which have been provided on the understanding that they shall be maintained in confidence.

A student may, however, be advised of the identity of the authors of any confidential letters contained in his or her official academic record.

A student has the right to challenge the accuracy of his or her official student academic record with the exception of those portions of the record which comprise letters of reference that have been provided or obtained on the expressed or implied understanding that they shall be maintained in confidence, and to have his or her official student academic record supplemented with comments so long as the sources of such comments are identified and the official student academic record remains securely within the custody of the academic division.

(b) **Access by alumni and former students**

An alumnus or alumna or a former student may examine and have copies made of the portion of his or her official student academic record as defined in Section 1 above. Requests must be made in writing and the division shall respond within 30 days of receipt of the request.

(c) **Access by University Staff and members of official University councils and standing committees**

Members of the teaching and administrative staff of the University and members of official University and divisional councils and committees shall have access to relevant portions of an official student's academic record for purposes related to the performance of their duties. A staff member requesting information must have a legitimate need to have the requested information for the effective functioning of the position or office.

Access to medical information as defined in 1(e) above shall be granted to members of the teaching and administrative staff only with the prior expressed or implied consent of the student.

(d) **Access by University campus organizations**

Recognized campus organizations in the University of Toronto shall have access to registration and enrolment information as well as to the sessional address and telephone number of students named by that organization for the legitimate use of that organization. The campus organization must agree to use the name and address information only for the specific purpose for which it was provided.

(e) **Access by others**

By the act of registration a student gives implicit consent for a minimal amount of information to be made freely available to all enquirers:

- the academic division(s), degree program(s) and the sessions(s) in which a student is or has been registered
- degree(s) received and date(s) of convocation.

Any other information contained in the official student academic record (with the exception of confidential letters of reference), shall be released to other persons and agencies only with the student's prior expressed written consent, or on presentation of a court order, or otherwise under compulsion of law.

(f) **Refusal of access**

The University reserves the right to withhold access to the statements of results and transcripts of students, alumni and former students who have outstanding debts or obligations to the University in accordance with the Policy on Academic Sanctions for Students Who Have Outstanding University Obligations.

The above is a condensation of the University of Toronto Policy on Access to Student Academic Records. The full text is available in the Office of the Dean.

POLICY ON AUDITING OF COURSES

Definition

An auditor may attend lectures and other class meetings, to take part in class discussions, and receive written confirmation of attendance. An auditor will not receive evaluations of

participation, and will not be allowed to submit assignments or write examinations and tests, except by special and express permission. The University's Code of Student Conduct will apply to auditors.

Priority for Access to Courses

In all cases, students registered in the University will have priority over students who are not registered. Consideration for access to courses as auditors will be given in the following order:

In all cases students registered in the University who wish to audit courses have priority over students who are not registered in the University.

Registered students who wish to audit.

1. Students who are registered and who are counselled to audit a course have priority over students who seek to audit without counselling or other academic endorsement.
2. Students registered in the University and in the faculty in which the course will be audited have priority over registered students from other faculties.
3. Students who are registered in the University or who have graduated from the University, and who are counselled to audit a course have priority over students who seek to audit without counselling or other academic endorsement, and over other applicants or admission who wish to audit courses.

Non-registered students who wish to audit

4. Students from other universities who are counselled to audit a course have priority over students who seek to audit without counselling or other academic endorsement.
5. All other persons who wish to audit.

Divisional Discretion

1. No faculty, school or college is required to make courses accessible by any individual as an auditor except when it has counselled a registered student to audit the course.
2. If a faculty, school or college does make courses accessible by auditors, it will follow this policy, and may restrict access to:
   a. Student registered in the faculty, school or college
   b. Students registered in the University
   c. Students who do not wish to receive Certificates of Attendance.
3. If a faculty, school, or college decides to make courses accessible by auditors, the final determination of whether or not a person should be allowed to audit and whether or not space is available or an auditor in the course will be made by the instructor, except when the course has been formally filled.
4. If a faculty, school or college decides not to make courses accessible by auditors, instructors do not have discretion to allow auditing in their individual courses.

Certificates of Attendance

1. A faculty, school, or college may issue Certificates of Attendance to auditors who have attended at least 75% of the meetings of the class.
2. Students who wish to receive a Certificate of Attendance must accordingly notify the instructor in writing at or before the first meeting of the class, otherwise the faculty, school, or college is under no obligation to issue a certificate.
3. Records of attendance must be kept for students who wish to receive a Certificate of Attendance.
4. No credit will be given for a Certificate of Attendance if an auditor later registers or re-registers in the course or in the University. Certificates of Attendance will not be part of the Official Student Academic Record.
5. Certificates of Attendance may be issued only once. Replacements will not be issued.

Fees

1. Students registered in the University and employees of the University will not be charged an audit fee for auditing except in cases where Certificates of Attendance are requested.
2. Auditors who are not registered in the University or are not employees or the University will be charged an audit fee at a minimum of 40% of the respective tuition fee for registered students, as will students who are registered in the University and employees of the University who request Certificates of Attendance.
3. Revenue from auditing fees will be divisional income, and will be collected by the division.
4. All auditors will be charged the same administrative user fees and cost-recovery fees as registered students. Costs of supplies, fields trips, and any costs and incidental expenses shall be met by all auditors even in cases where University and Ministry policies prohibit such fees for registered students.
5. The auditing fee is for auditing only. Non-registered students who wish to use other University services (for example, the University of Toronto Library) may have access to them on terms normally available to members of the community at large.
6. Audit fees must be paid by October 1, February 1, and July 1 in each session respectively. Audit fees will not be refunded.

Officers of the University

Chancellor	The Honourable H.N.R. Jackman C.M., K.St.J., BA, LLB, LL.D.
Chair, Governing Council (Acting)	F. Anthony Comper, B.A., D.Hum.L.
President & Chief Executive Officer	J.R.S. Prichard,O.C., M.B.A., LL.B., LL.M., PhD (Hon), LL.D.
Vice-President & Provost	A. Sedra, B.Sc., M.A.Sc., Ph.D.
Vice-President, Administration & Human Resoures	M.G. Finlayson, B.A., M.A., Ph.D.
Vice-President & Chief Development Officer	J. Dellandrea, B.A., M.Ed., Ed.D.
Vice-President, Research & International Relations	H. Munroe-Blum, B.A., B.SW, M.SW, Ph.D.
Deputy Provost	C. Tuohy. B.A., M.A., Ph.D.
Vice-Provost, Relations with Health Care Institutions	A. Aberman, M.D., F.R.C.P. (C)
Vice-Provost and Assistant	D.W. Lang, B.A., M.A., Ph.D.
Vice-President (Planning & Budget)	D. McCammond, B.Sc., Ph.D.
Vice-Provost	P. Gooch. B.A., M.A., Ph.D.
Vice-Provost	P. Munsche, B.A., M.A., Ph.D.
Assistant Vice-President Research Services	W.D. Neelands, B.A., M.A., M.Div., Th.D.
Assistant Vice-President Student Affairs	J. Oliver, B.Com., M.Sc.
Assistant Vice-President Operations & Services	R.G. White, C.M.A.
Chief Financial Officer	J.G. Dimond, B.A., M.A., Ph.D.
Secretary of the Governing Council	
Chief Librarian	C. Moore, B.A., M.L.S.
University Ombudsperson	E. Hoffman, B.A.
Status of Women Officer	Rona Ambramovitch, Ph.D.
Sexual Harassment Officer	P.M. Stamp, B.A.
Director of Admissions & Awards & Associate University Registrar	K.J. Swift, B.Sc., M.Ed.
Acting Director of Athletics and Recreation	B. Kidd, B.A., A.M., M.A., Ph.D..
Director of Career Centre	M. Van Norman, B.A., M.A.
Director of Counselling & Learning Skills Service	S. Minsky
Director of Family Housing	E. Giles
Director of Health Service	D.R.F. Smith M.D., C.C.F.P.
Director of International Student Centre	E. Paterson, B.A.
Director of Off-Campus Housing	P. Karimalis
Director of Residences, Food & Beverage Services	R. Toderian, C.G.A.
Director of Special Services to Persons with a Disability	TBA
Director, Office of Aboriginal Student Services & Programs	R. Bobiwash
Director of Statistics, Records & Convocation	P.F. Leeney, B.A., M.A.

SERIAL

In Residence at the Faculty of Music

AMICI
Joaquin Valdepeñas, clarinet
Patricia Parr, piano
David Hetherington, cello

ST. LAWRENCE STRING QUARTET
Geoff Nuttall, violin
Barry Shiffman, violin
Lesley Robertson, viola
Marina Hoover, cello

NEXUS
From left to right:
Bill Cahn, Robin Engelman, John Wyre,
Bob Becker, Russell Hartenberger

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FACULTY OF MUSIC
UNIVERSITY OF TORONTO

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(Registrar's Office): jeannie.wang@utoronto.ca